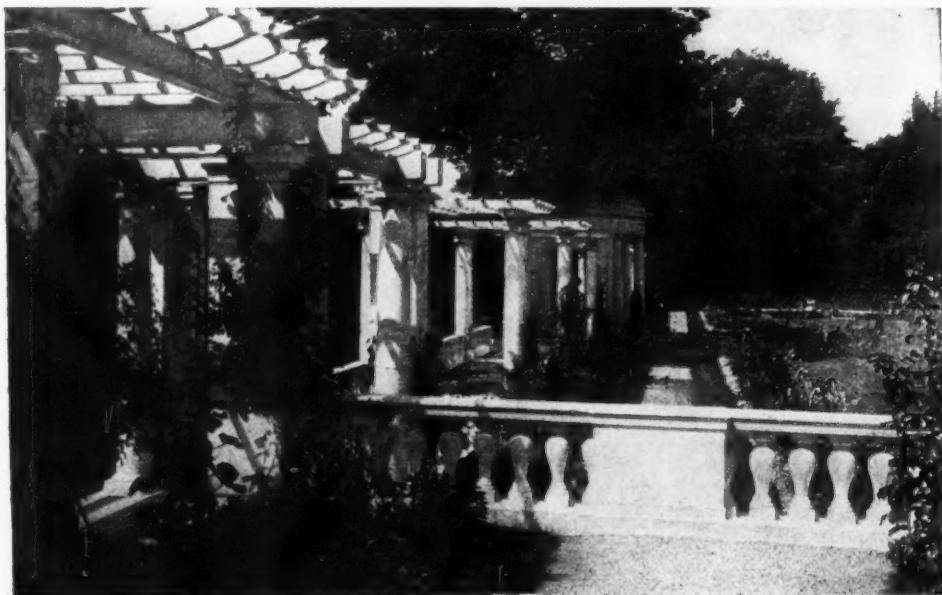


# THE ARCHITECTURAL RECORD



GARDENS FOR W. M. SALISBURY, ESQ., PITTSFIELD, MASS.  
Walker & Gillette, Architects.

VOL. XXXV.  
No. 4.

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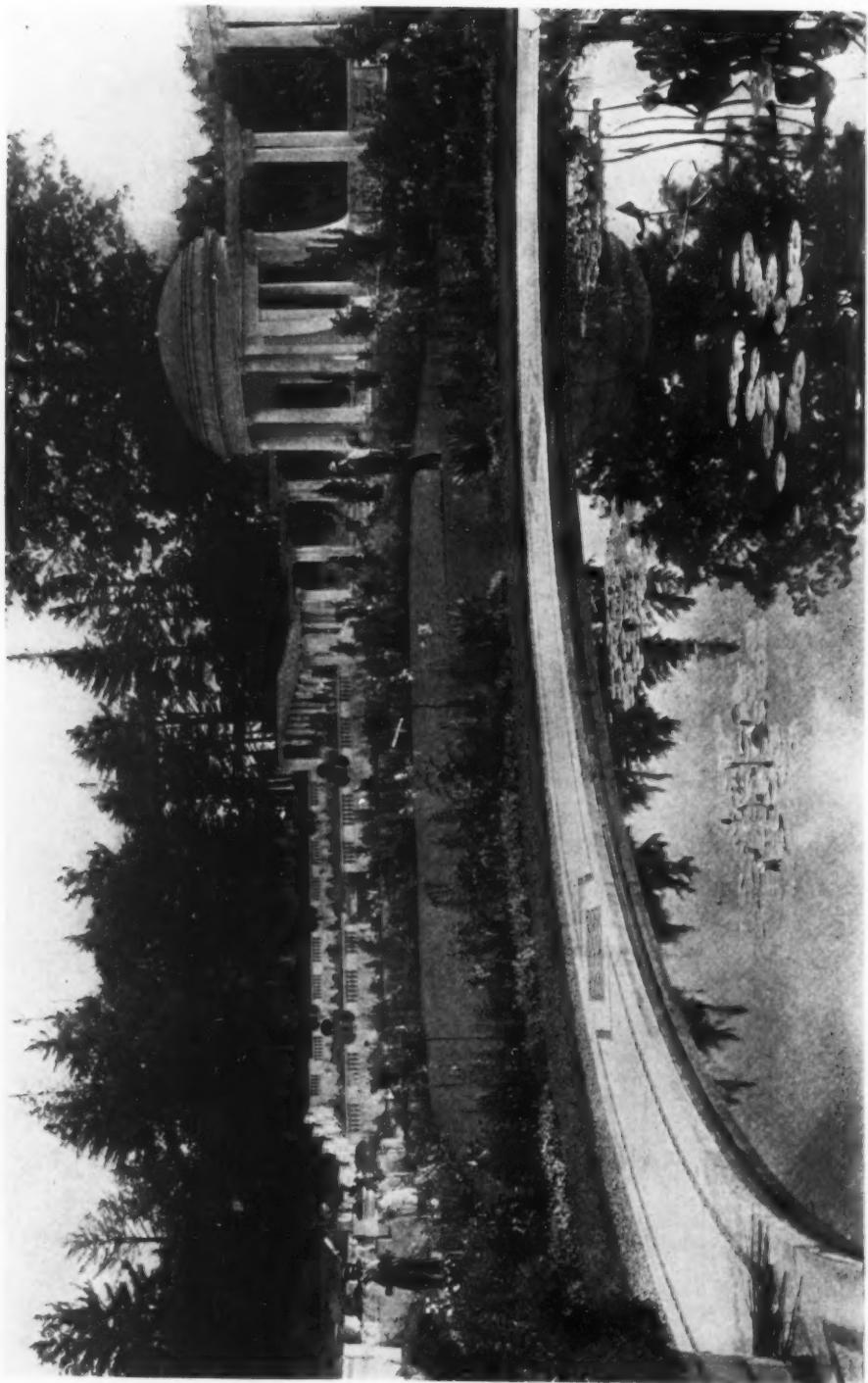
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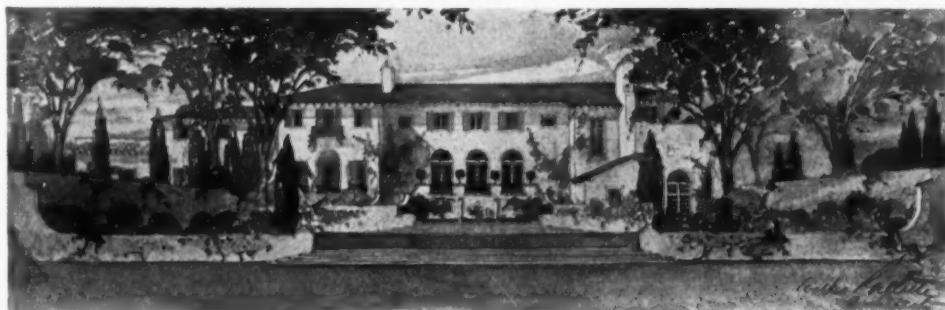
THE GARDENS OF W. M. SALISBURY, ESQ., PITTSFIELD, MASS. WALKER & GILLETTE, ARCHITECTS.

# THE ARCHITECTURAL RECORD

Volume XXXV

APRIL, 1914

Number IV



PRELIMINARY STUDY FOR A COUNTRY HOUSE.  
Walker & Gillette, Architects.

## VARIETY IN ARCHITECTURAL PRACTICE SOME WORKS OF WALKER & GILLETTE

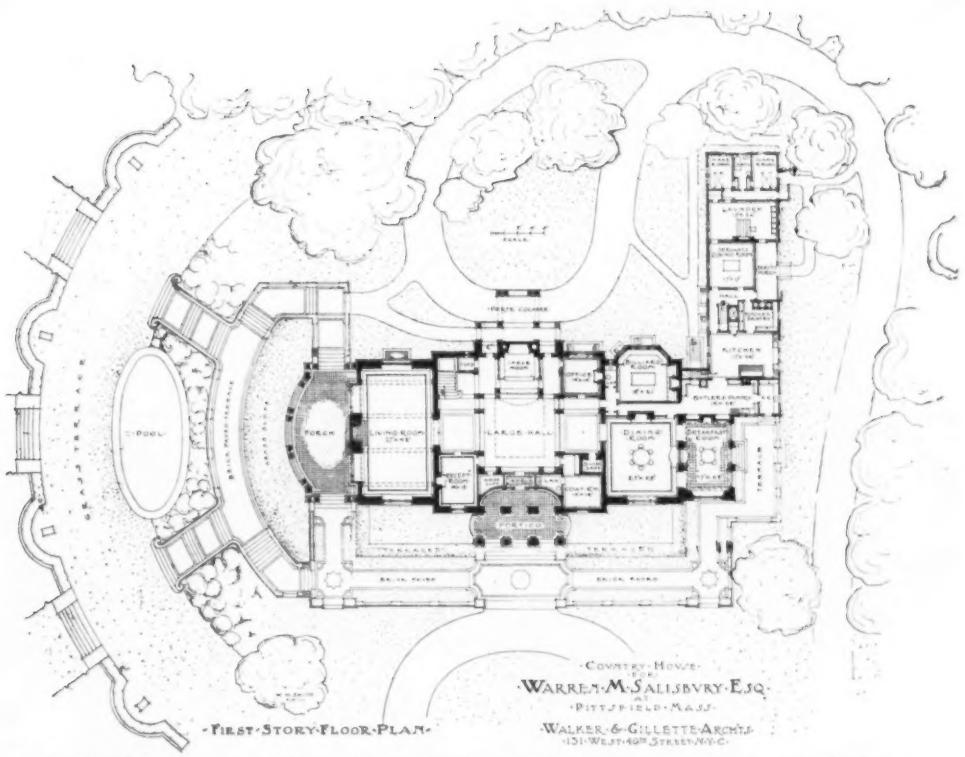
By Alwyn T. Covell



**I**N the criticism of architecture in this country to-day, it might be said that the premises of a great many critics are not entirely fairly taken. No estimate of achievement can be a complete one unless it includes causes and conditions as well as superficial appearances. A great deal has been written and a good many addresses have been given by prominent architects and by able critics upon the subject of "American Architecture," and for the most part the story has been one of deri-

vation, or of adaptation from foreign sources. Such a tendency in outlining the developments of architecture in this country is not entirely illogical, but it would be more reasonable if as much were said about causes and conditions as is said about the finished product.

When an architect who is also a thinker and a philosopher discusses the growth of a new architecture in this country—one alludes to Frank Lloyd Wright—the case is different. Mr. Wright is neither an amateur nor a theorist, but a master-designer of very clear vision and a very good idea of what he is about, and the only evidence necessary to establish the significance of his premises lies in his executed work.



PLAN OF HOUSE AND LAYOUT OF GROUNDS IMMEDIATELY ADJACENT—RESIDENCE OF  
W. M. SALISBURY, ESQ., PITTSFIELD, MASS.  
Walker & Gillette, Architects.

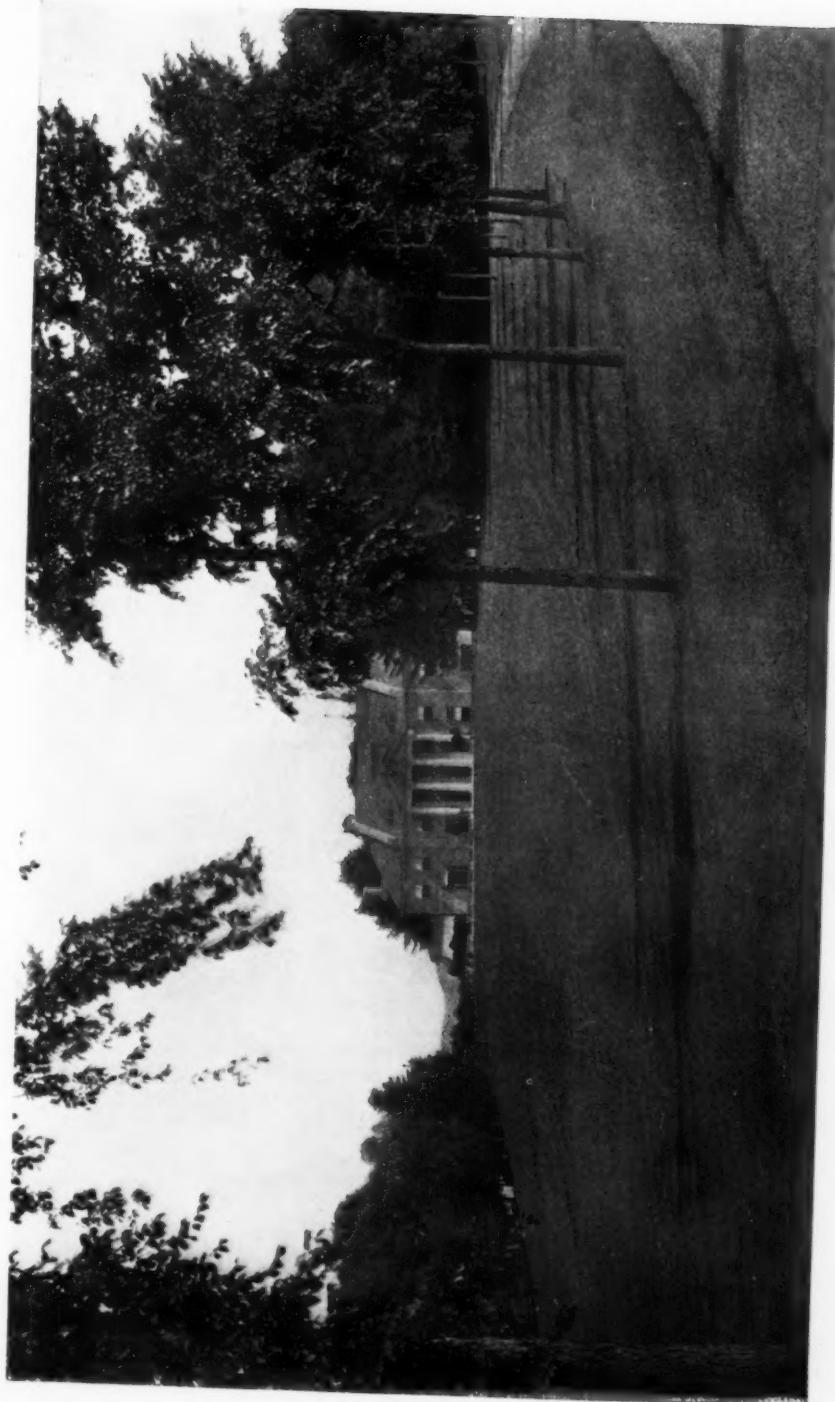
It is not the intention here to speak of the exception, but rather of certain broad facts which underly architectural development in this country, and which may be taken as the causes not only of the retard but of the advance of this development.

Many essays have ably and clearly outlined the development of our architecture—the sincerity of early Colonial, the refinement of the Georgian and the Classic Revival, the "Dark Ages" of ignorance, banality and actual depravity, all in historic sequence. Then the dawn of architectural sanity and nobility under such powerful men as Richardson and the elder Hunt, the Renaissance revival of McKim, Mead and White, the Gothic achievements of Cram, Goodhue and Ferguson, and the scholarly and refined attainments of Platt and Pope—phases, all, in the evolution or develop-

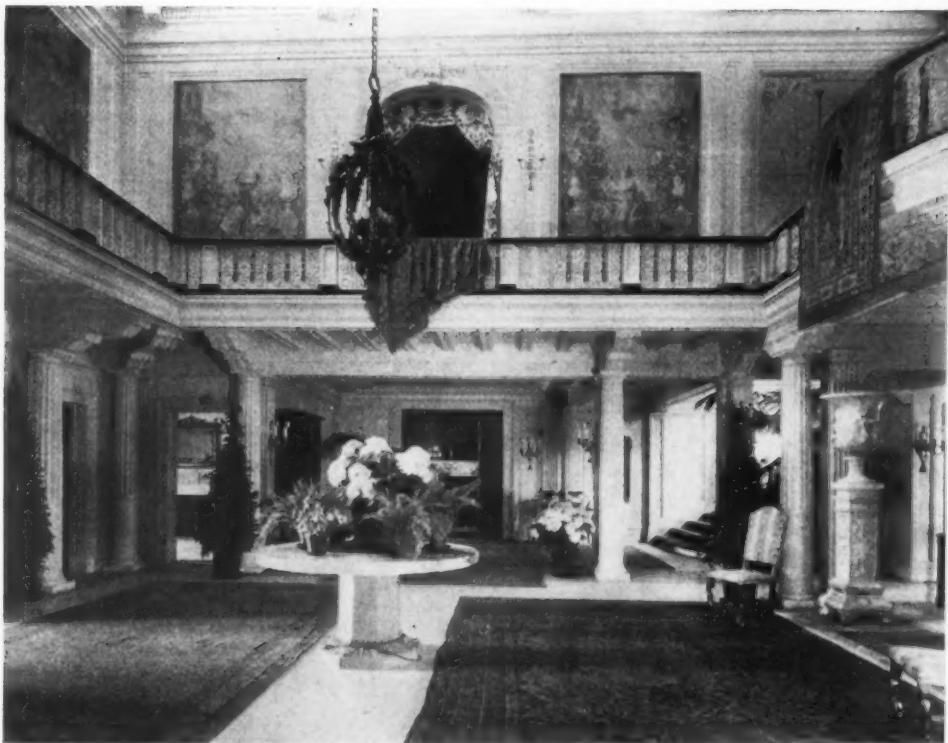
ment of architectural ideals rather than of architectural ideas. But even a study of these important phases or expressions of architectural belief do not shed much light on the more general aspects of architectural development in this country. Some were Beaux-Arts men, some were Classicists, some Mediaevalists, while others sought inspiration from different periods of the architecture of France, Italy or England.

It is small wonder that the lay observer has long since abandoned any attempt to construct from such varied manifestations a clear visualization of an American Architecture. The task, however, were better begun by seeking the causes for this variety, rather than by skipping this important step and puzzling over the conglomerate whole.

Speaking of the superficial question of style, and not of the basic questions of



RESIDENCE OF W. M. SALISBURY, ESQ., PITTSFIELD,  
MASS.  
WALKER & GILLETTE, ARCHITECTS.



THE CENTRAL HALL—RESIDENCE OF W. M. SALISBURY, ESQ., PITTSFIELD, MASS.  
Walker & Gillette, Architects.

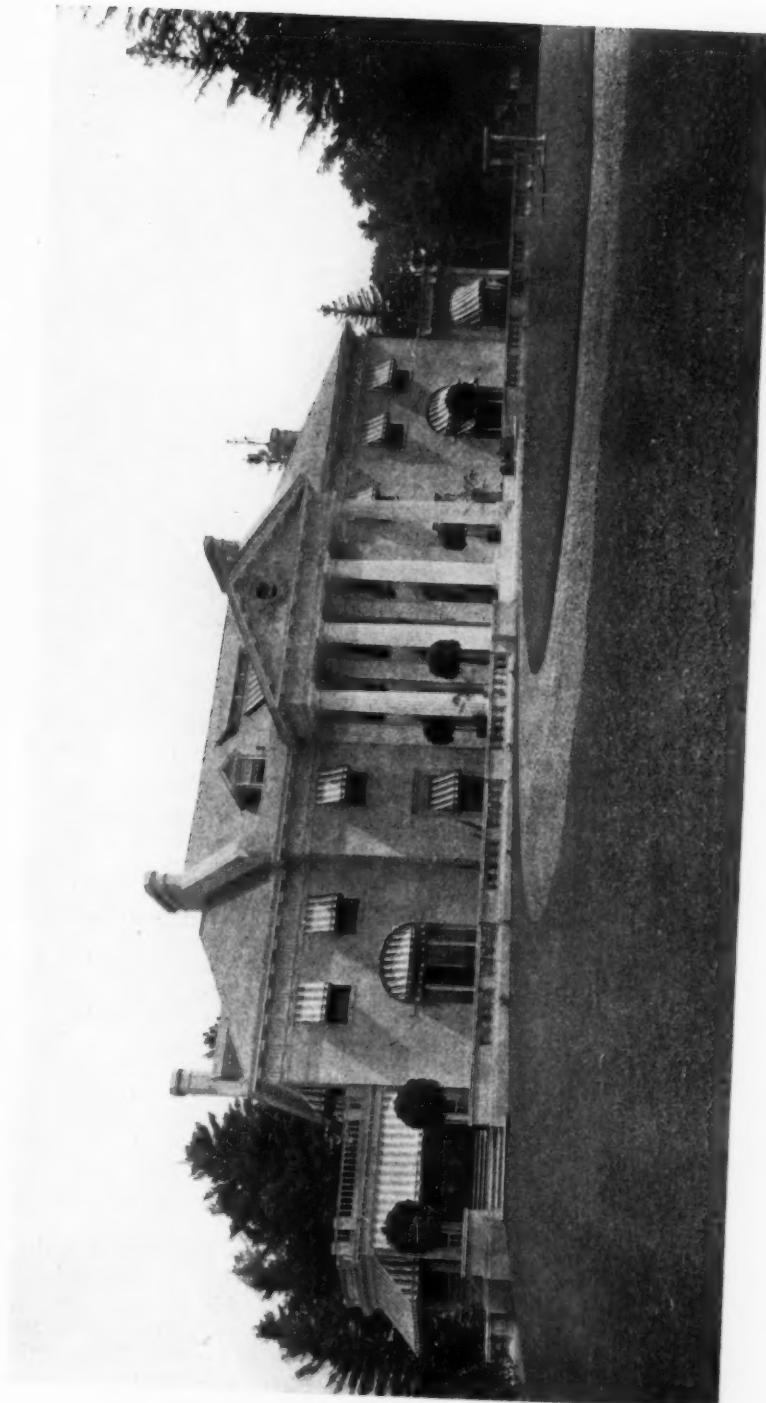
plan and structure, the architect in this country is obviously impelled by two factors: one his inherent tastes, the other the restrictions or personal preferences inevitably imposed upon him by his client.

In early times, the architect, in common with the doctor or barrister, or astrologer, enjoyed a reputation with the public which the increase and dissemination of knowledge today makes impossible for the man of learning. Once the architect, in common with such of his brothers as were versed in any arts or sciences, was reckoned infallible—one dared not make a suggestion: ignorance and the hesitancy bred by it allowed the trained architect, or sculptor, or painter, a free rein in the expression of his personal convictions in art. Hence the inception and growth of the great historic styles, unhampered by varied influences. Nor was there choice of "style"

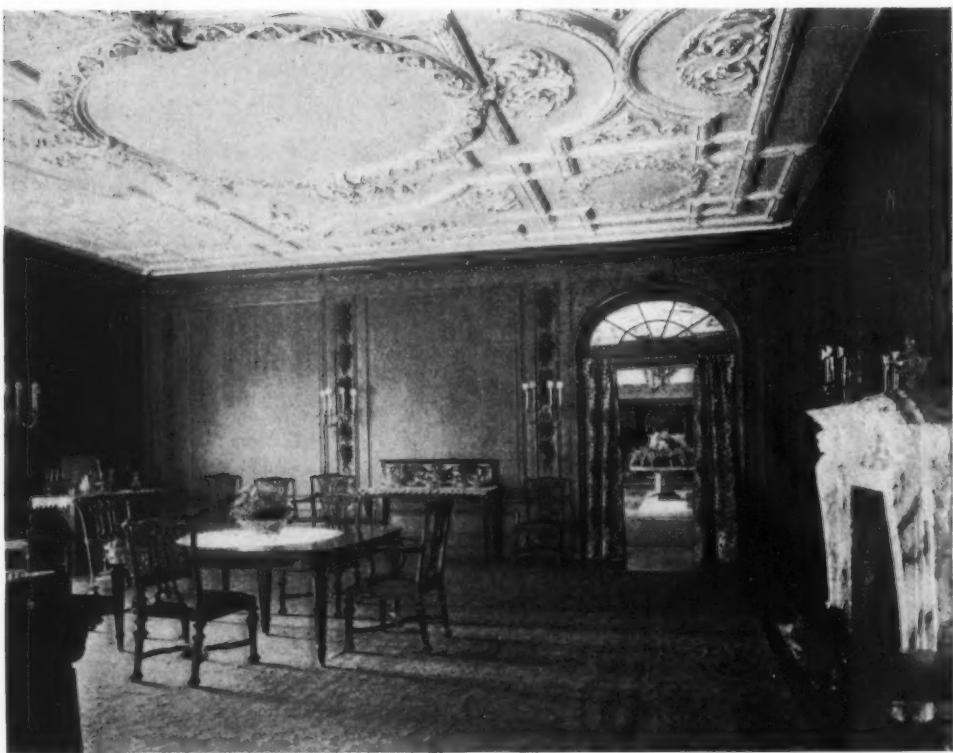
in earlier days—one set of ideas was paramount, and the general character was prescribed as a matter of course.

Today these conditions do not exist. Virtually everyone intending to build has acquired some knowledge of architecture—too often only a smattering—and the architect is no longer the final word, as he should be, in the matters of design. The veriest novice feels that he is in a position to give "advice" to the architect, and any personal convictions which the architect may possess in the matter of style too often gives place to the client's personal preference or fancy. Obviously the client is to be considered, but as no two men are likely to have had their ideals centered in a certain type of architecture, one reason for diversity is already apparent.

Certain real estate companies impose "restrictions" upon the sort of houses which may be erected on their proper-



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MASS.,  
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DINING ROOM—RESIDENCE OF W. M. SALISBURY, ESQ., PITTSFIELD, MASS.  
Walker & Gillette, Architects.

ties, but for the country at large no "restriction" ever existed and here is the second reason for architectural diversity, and one which has conspired actively with the naturally diverse whim of the individual client to effect our chaos of styles.

The most the architect may hope to maintain is an even standard of merit in the work he performs—if conditions do not allow him to be consistent in material forms, the significance of his attainment must be made to depend upon the individual merits and the general *character* of his works.

Allowing that many architects specialize either in certain types of building, or in certain styles of design, even the most specialized of the architects of this country constantly surprise us with evidences of able versatility. Cram, Goodhue and Ferguson designed a thoroughly successful and admirable Spanish-

American villa and gardens in California, and an equally meritorious French château in Newport, for all that their work had always been characterized, above all, by its consistent adherence to Gothic.

It would be quite useless to discuss the desirability of an absolute uniformity and consistency of architectural style in this country, even if such a thing were possible under existing conditions, and certainly we cannot expect all our architects to work in the same vein, when even the individual so often elects to express himself in several, making diversity thrice diversified, or variety within variety.

It seems apparent that the widely differing ideas of expression in architecture in this country can be unified, at present, only through a uniformity of *ideal*—and even this is still far away. Perhaps our most pertinent criticism of



END OF THE BREAKFAST ROOM—RESIDENCE OF W. M. SALISBURY,  
ESQ., PITTSFIELD, MASS. WALKER & GILLETTE, ARCHITECTS.



ONE OF THE DECORATIVE PANELS IN THE  
CENTRAL HALL, RESIDENCE OF W. M.  
SALISBURY, ESQ.

Painted in "Grisaille" by Everitt Shinn.

a given building can be attained only by considering it as an entity in itself, and by determining certain essential points. If the plan is well considered, the structure ably expressed, the detail conscientiously studied and properly applied, and the style selected with reasonable appropriateness, there is a building which must possess more or less architectural significance in itself, entirely apart from any considerations so broad or so vaguely defined as to be called national.

In view of the present varied aspects of our architectural predilections and tastes, in other words, a given building can be judged only as being successful or otherwise *of its kind*. It would be merely idiotic to say that a church was poorly designed because it was unlike a well-designed museum—and only a little less absurd to say that a Spanish-American

country-house was poorly designed because it was unlike a well-designed Georgian country-house.

There has been too general a tendency in criticism to go wide of the mark because of its failure to classify, though very little thought must show that classification is the first essential of intelligent criticism, and that comparisons or judgments can be made only among things of a like or similar nature. An attorney studies points and decisions only in parallel cases, and critics, or even students, should exercise the same selective method, if only for their own enlightenment.

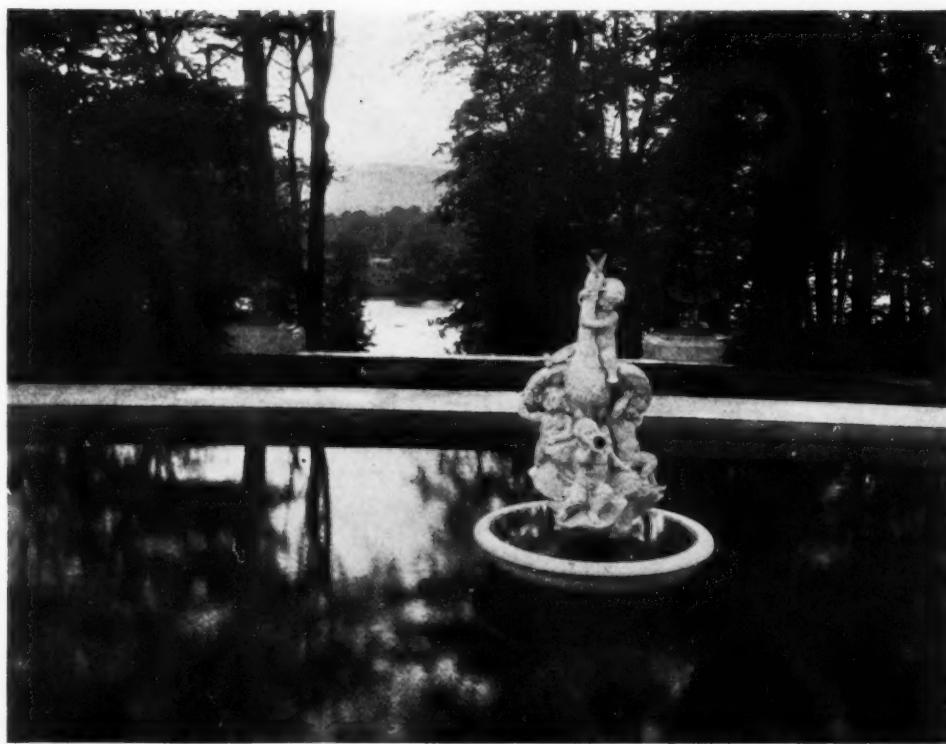
Lastly, personal bias too often enters into criticism, in spite of the manifest unfairness and stupidity of condemning an exquisitely designed villa of the Italian type because the critic happens to fancy an English country-house.

So much, then, for diversity, a dis-



ONE OF THE DECORATIVE PANELS IN THE  
CENTRAL HALL, RESIDENCE OF W. M.  
SALISBURY, ESQ.

Painted in "Grisaille" by Everitt Shinn.



VISTA ACROSS ONE OF THE POOLS, GARDENS OF W. M. SALISBURY, ESQ., PITTSFIELD,  
MASS.

Walker & Gillette, Architects.

sertation which is not so irrelevant as it might seem, in that the appreciation of certain points brought out therein is necessary in forming any valuable sort of estimate of the work of the general practitioner among architects, either a firm or an individual. Each building should be considered separately, on its own merits, before it is possible to intelligently arrive at any conclusion as to the character of the work as a whole.

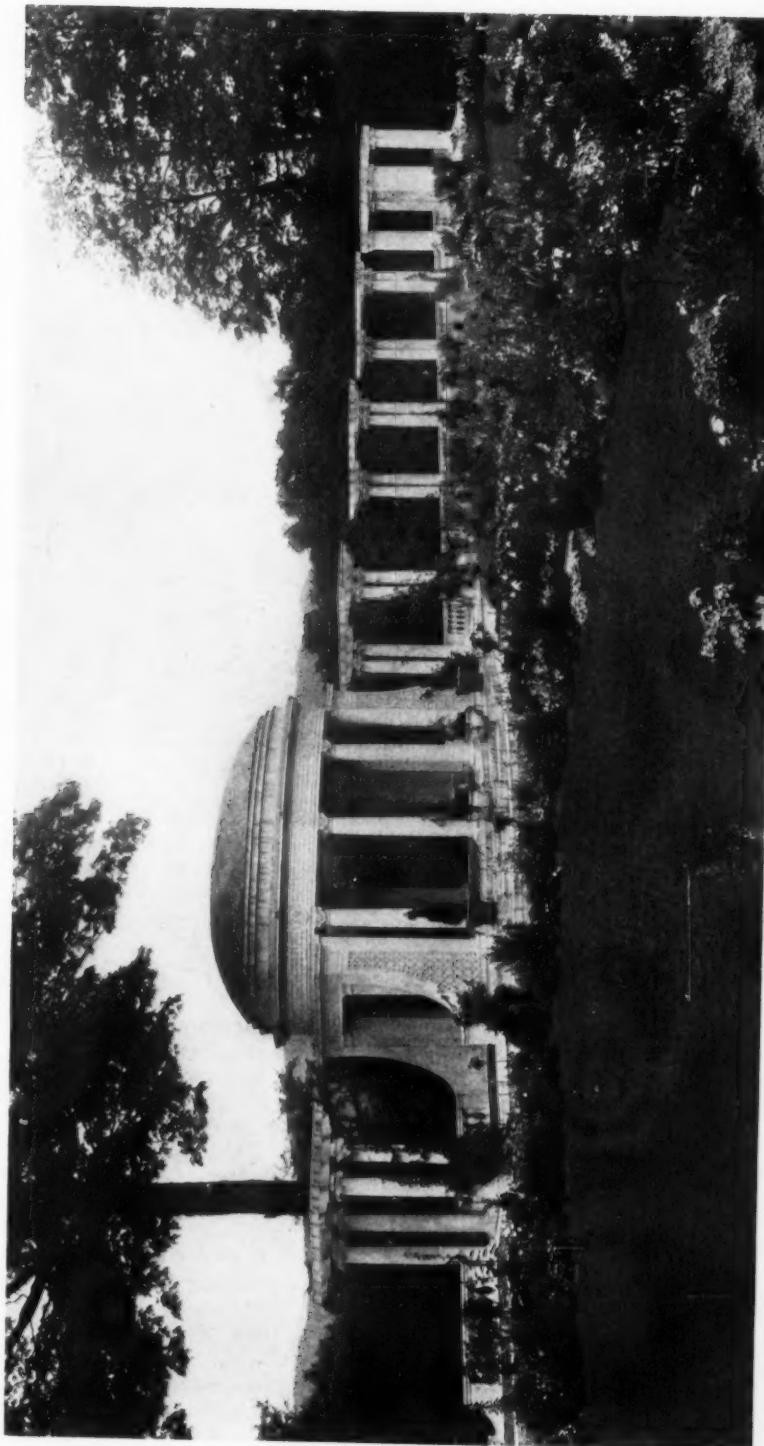
Given architectural ability and taste, a very important qualification of the architect of this country today is his ability to give individual satisfaction to his clients, and this ability, as was said in an appreciation of the work of Howard Shaw, is proportional to the architect's faculty of creating for each of his clients an appropriate and pleasing architectural background. Perhaps this is the most that can reasonably be expected of our architect in general practice, in addition

to more general qualities of sincerity and more particular qualities of ingenuity in the solution of specific problems. For superficial variety, it has been shown that we cannot blame the architect. Considered in the abstract, variety is not a highly commendable feature of American architecture, albeit we may be forced to accept it as virtually inevitable, but where conditions oblige the architect to work in several styles he is to be commended to the extent that he brings to each problem his best efforts, studies, invention and abilities.

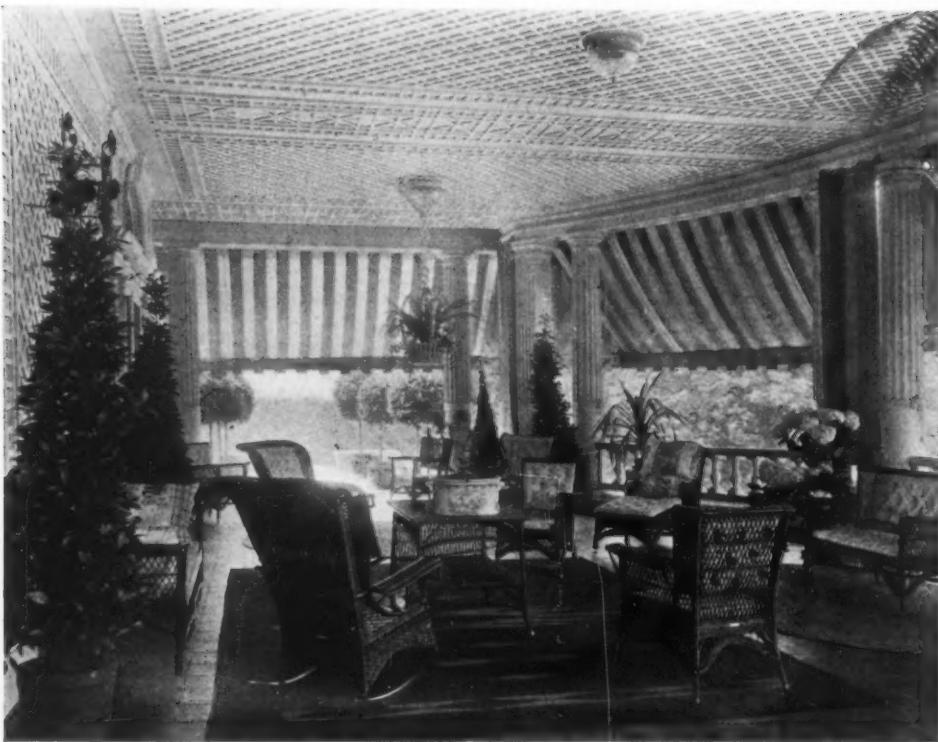
Our architects are most to blame when they have failed to make the most of a specific opportunity, and it has often seemed, indeed, as though the greater versatility demanded of them, the greater their distinction in proving themselves equal to the demand. They must not know how to do one thing well, but many things.



THE GARDENS OF W. M. SALISBURY, ESO, PITTSFIELD,  
MASS. WALKER & GILLETTE, ARCHITECTS.



L THE GARDENS OF W. M. SALISBURY, ESQ., PITTSFIELD,  
MASS. WALKER & GUILLETTE, ARCHITECTS.



VERANDA—RESIDENCE OF W. M. SALISBURY, ESQ., PITTSFIELD, MASS.  
Walker & Gillette, Architects.

In the foregoing text it was stated that variety of architectural style has been forced upon our architects, and the accompanying illustrations of the works of Walker & Gillette must go far to prove this, and to bring out as well another condition of no less importance. In addition to variety of form, the architect is confronted also with variety of problem—he must direct his ingenuity to the careful planning, construction and equipment of churches, banks, schools, libraries, clubs, hospitals, residences (city or country), garages, stables, apartment houses and as many other types of building, and in the instance of Walker & Gillette, the architects have to their credit the arrangement of the interiors of two luxurious private yachts, certainly a highly specialized sort of architectural design.

The work of most architectural firms can be said to lend itself to a rough

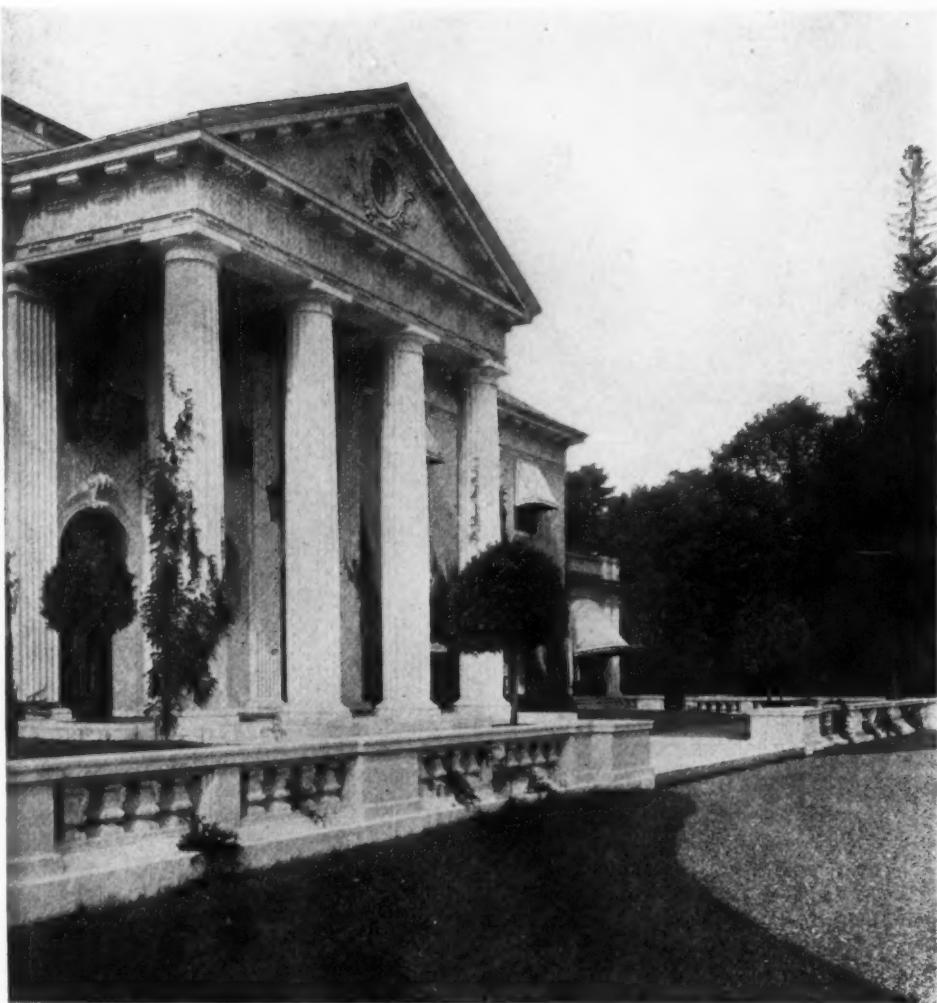
classification, and this will be found the easiest road to clear criticism.

The illustrations show a number of country houses, some gardens, several town houses, an array of interesting interiors, and scattered examples of various other sorts of architectural design, to be separately considered.

In point of importance, if not of actual interest, perhaps the W. M. Salisbury residence, near Lenox, Mass., ranks the country houses—certainly its gardens form one of the architects' very finest achievements.

The house itself, set in superb grounds, is by all means dignified and well-proportioned, its colonnaded portico suggesting the old Southern "mansion."

The house is built entirely of concrete blocks, which were made on the spot, and is an interesting example of this type of construction. The plan is char-



PORTECO—RESIDENCE OF W. M. SALISBURY, ESQ., PITTSFIELD, MASS.  
Walker & Gillette, Architects.

acteristic of the large country-house of America, though with several interesting variations. It will be noted that an "office" is located in one corner of the great hall, with access from a small door at the rear of the house—an idea aptly borrowed from English country-house planning, and an excellent consideration where a large estate is concerned. Here the superintendent, gardener, chauffeurs, stable men and other people about the place may be seen at specified hours, and paid or interviewed without disturbing the privacy of the house itself.

An interesting and unique feature of the great hall is the set of decorative panels, in grey, or "*grisaille*," painted by Everitt Shinn, who has done some other interesting work for the architects. Mr. Shinn is the only painter of to-day who seems able to revive the gay, decorative fantasies of such French painters as Watteau and Fragonard, and in these charming panels he has happily echoed the French spirit of the gardens which surround the house. As the hall itself is in white, these grey panels preserve its dignity while lending enough incident



GARDENS OF W. M. SALISBURY, ESQ., PITTSFIELD, MASS.  
Walker & Gillette, Architects.

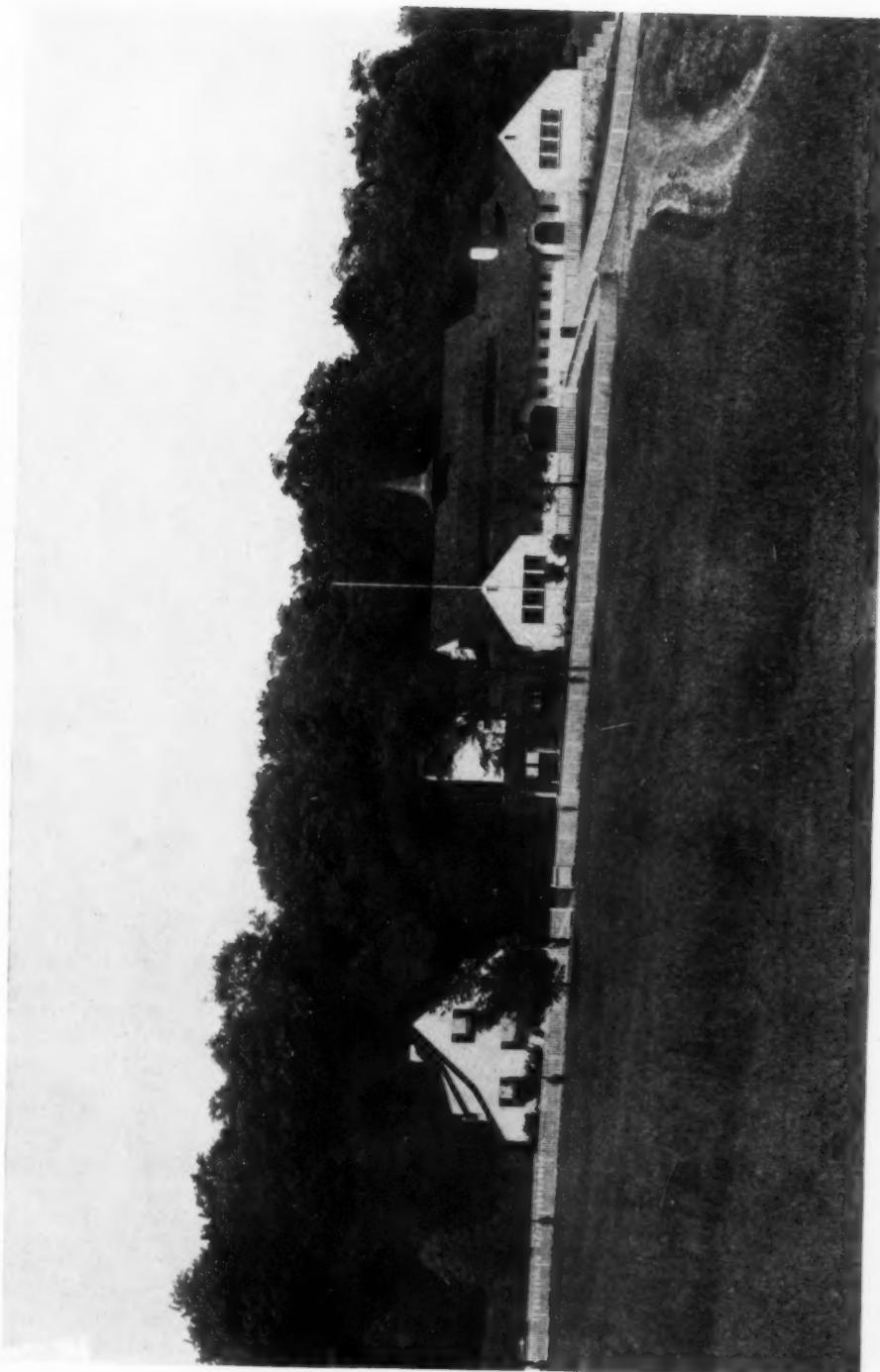
and "color" to correct any tendency toward too great severity.

Possibly the most interesting interior in the Salisbury house is the breakfast room, wherein distinct originality has been governed by good taste to produce a cheerful impression—and no breakfast room can be said to be successful if it lacks the quality of cheerfulness.

The architects have been unusually successful in their selection of furniture and other accessories in the various interiors which they have designed—an essential detail which is pleasantly conspicuous in the breakfast room illustrated.

The gardens, fortunately situated on grounds which command many splendid vistas of the surrounding country, are happily designed in the vein of Versailles. This impression of a French garden treatment of the finest period makes itself felt even when closer study discloses the distinctly Italian caryatid sup-

ports of the pergola, and the replica of the Boboli balustrade and tree-pots. This furnishes interesting material for a study in derivations, or rather in adaptation, and it almost seems as though the domed shelter, or "Temple d'Amour," is the single really French element in the design, yet so distinctively French as to dominate even the no-less distinctively Italian elements. Certainly the vista across the pool with the fountain is a remarkable achievement of garden design for this country, and an excellent illustration of the importance in garden layouts of designing *pictures*, by opening up prospects of distant bits of surrounding country. This photograph of the pool and fountain is comparable with the compositions of Maxfield Parrish, and, from a practical designing viewpoint, illustrative of the too-often neglected value of opening up vistas in garden design. By clever and well-studied manipulation of planting or cut-



FARM BUILDINGS FOR W. M. SALISBURY, ESQ., PITTSFIELD, MASS. WALKER & GILLETTE, ARCHITECTS.



FARM BUILDINGS FOR W. M. SALISBURY, ESQ., PITTSFIELD, MASS.  
Walker & Gillette, Architects.

ting, distant buildings which might be objectionable may be screened, and while results as remarkable as those shown in the Salisbury gardens cannot always be attained, the theory is worthy of no little practical consideration by garden designers.

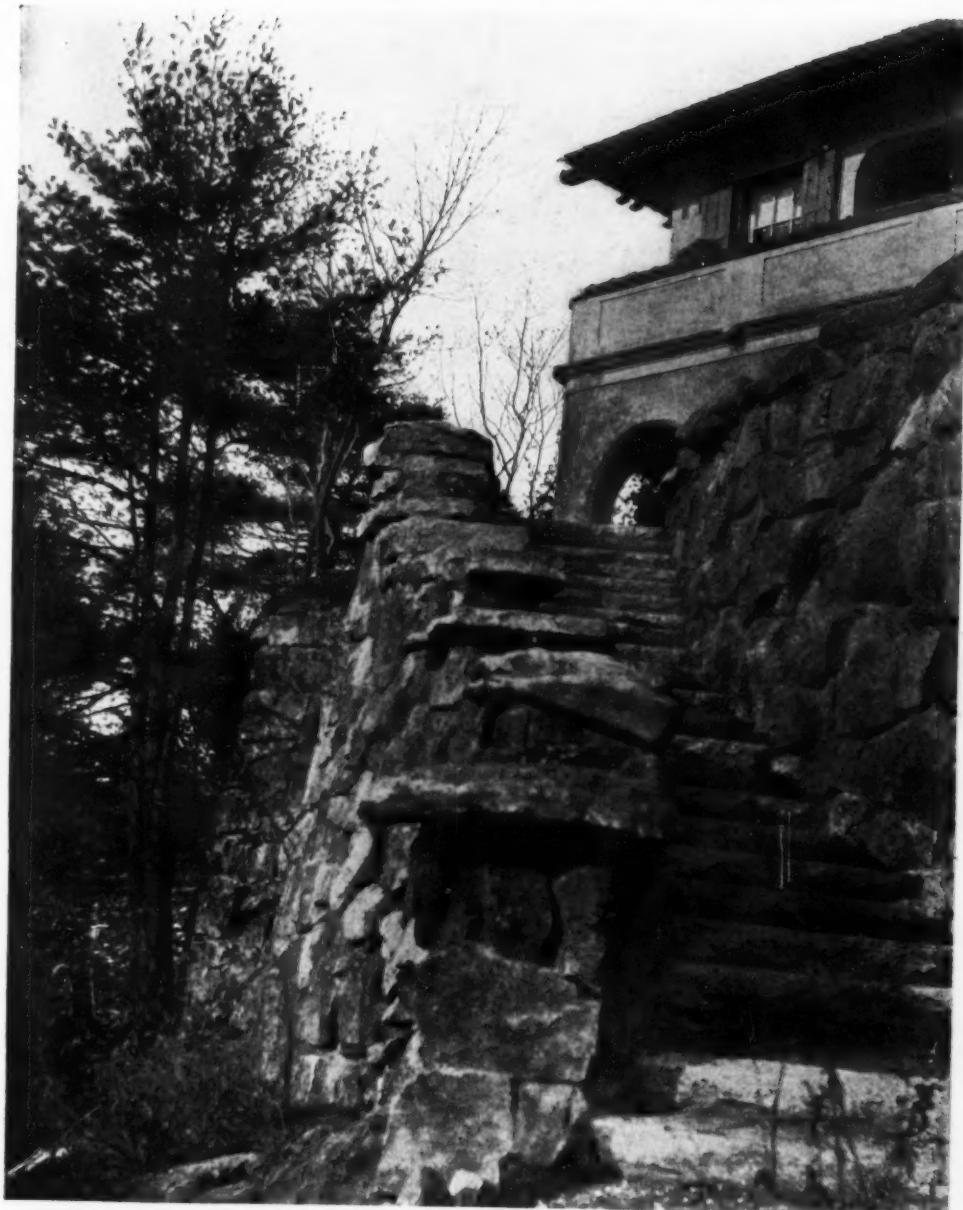
One of the most interesting large country houses designed by Walker & Gillette is that for Joseph E. Stevens, Esq., at Tuxedo Park, N. Y. Here the architects achieved an unusually successful rendering of the Spanish type, usually called "Mission," though in this instance more closely resembling the styles of which the Spanish Mission was a colonial development.

Not only is the plan an interesting and well-considered one, but the problem of grade has been most skillfully handled here. The aspect of the house from the lowest level is distinctly impressive and dignified, with enough restraint to make this quality strongly felt,

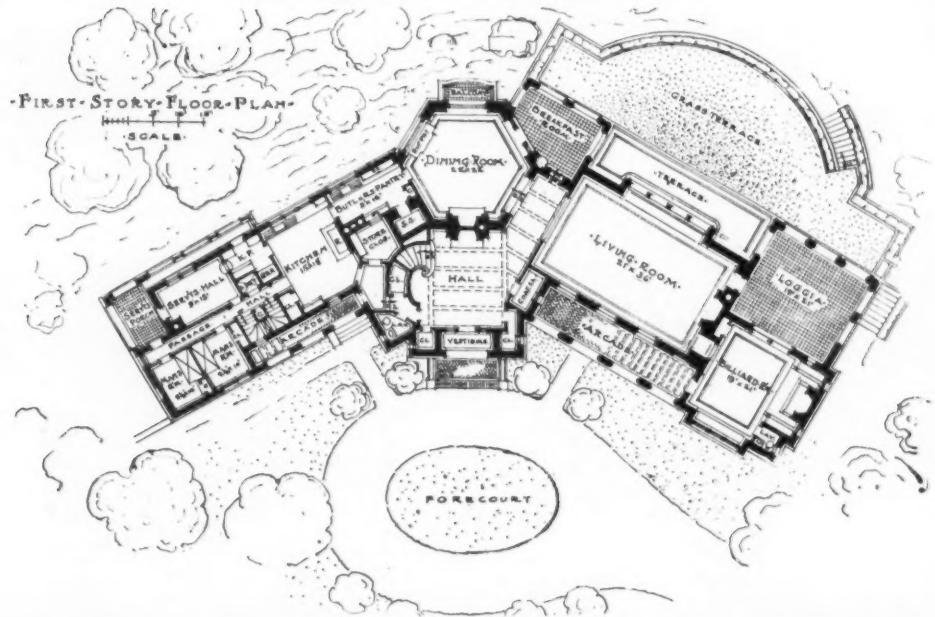
yet with enough variety to eliminate any tendency toward monotony or undue severity.

The construction, above the massive rough stone terrace, is of hollow tile covered with stucco, and in this sort of design, where values of "texture" in brick-work or fieldstone do not exist. The success of the building is dependent entirely on the mass or proportions of the whole, and on the diversity of the fenestration and the introduction of occasional iron balconies and the like.

The mass of the Stevens house is in good conformity with its site, and the central tower is a successfully dominating note, while windows and balconies and loggias pleasantly break up the great expanses of the wings. The Spanish type of architecture is by no means an easy one to work in, by reason of its elusive qualities of simplicity, as well as its strong native character. Few styles more often become a stupid affection in



TERRACE STAIR DETAIL, RESIDENCE OF  
JOSEPH E. STEVENS, ESQ., TUXEDO PARK,  
N. Y. WALKER & GILLETTE, ARCHITECTS.



THE ENTRANCE HALL—RESIDENCE OF JOSEPH E. STEPHENS, ESQ., TUXEDO PARK, N. Y.  
Walker & Gillette, Architects.



RESIDENCE OF JOSEPH E. STEVENS, ESO, TUXEDO  
PARK, N. Y. WALKER & GILLETT, ARCHITECTS.



DINING-ROOM, RESIDENCE OF JOSEPH E. STEVENS, ESQ.  
TUXEDO PARK, N. Y. WALKER & GILLETTE, ARCHITECTS.



PRELIMINARY STUDY FOR A COUNTRY HOUSE.  
Walker & Gillette, Architects.

the hands of unsympathetic designers, and few are more pleasing when skillfully done.

The interiors of this house are by no means without interest, especially those in which the treatment or furnishing has struck a note suggestive of Spanish character, such as the dining room.

The unusual character of this room is a result of the detailed treatment, wherein furniture, lighting fixtures and other accessories have been called into play in such a manner as to combine consistency with interest. The same note of the unusual is carried into the hall, with its iron stair-rail—in all the Stevens house is one in which the exterior and interior seem in excellent accord.

The Spanish, or Spanish-Italian character of the Stevens house is recalled in the preliminary studies for the "Villa Rogers," which promises to present a nice balance of consistency and originality in its design. The disposition of the grounds necessitates entrance from the end of the house, appearing in the pen-sketch on this page, while the long facade, shown in the study on page 277 will be of unbroken symmetry.

The house for Henry F. Godfrey, Esq., at Roslyn, L. I., is of a restrained

type of design characteristic of much modern English domestic architecture. While it does not show as much spirit or imagination as the Stevens house, it is far removed from the commonplace, and it is successful rather in proportion to its qualities of domesticity rather than to its qualities strictly architectural. It is not so colloquial or idiomatic as the Scofield house at Tuxedo Park, but the two are pleasantly similar in their expression as places of abode. Neither is in any sense the "show place" which, thanks to the *nouveaux riches*, is the abomination of much otherwise important domestic architecture in this country. Many of such stop short only of planting a large sign-board on the front lawn, displaying the figures of the cost, where all who run may read.

The architects have attained marked qualities of the "picturesque" in the Scofield House, and if it might be considered more "extreme" in its informality, it is proportionally more interesting. By all means it should appeal to the lover of "texture" in building materials, for stone and wood and rough-cast stucco have been vigorously treated as the materials of which the house is built, rather than media used to disguise



FIRST PRELIMINARY STUDY FOR THE GOSHEN INN, GOSHEN, N. Y.  
Walker & Gillette, Architects.

its construction. A French wit evolved the clever epigram that "words have been used for the purpose of concealing thoughts"—and it can be said of much half-hearted architecture that building materials have been used for the purpose of concealing designs. The commendable frankness with which the structure of the Scofield house has been expressed, both in material and design, is one of its most appealing features, and is a quality in which it far surpasses the ultra-formal Lorillard House.

Obviously the two houses are of distinctly different types—the informal and the formal—and the comparison is valid only in that the Scofield house is better of *its kind* than the Lorillard house.

The Ralph Pulitzer residence at Manhasset, L. I., must appeal through its pleasant simplicity and its opposition to any expression of ostentation. Its charm is due entirely to its lack of architectural pretense, rather than to any attempts which it makes to such, and although this may appear to be easily achieved, the



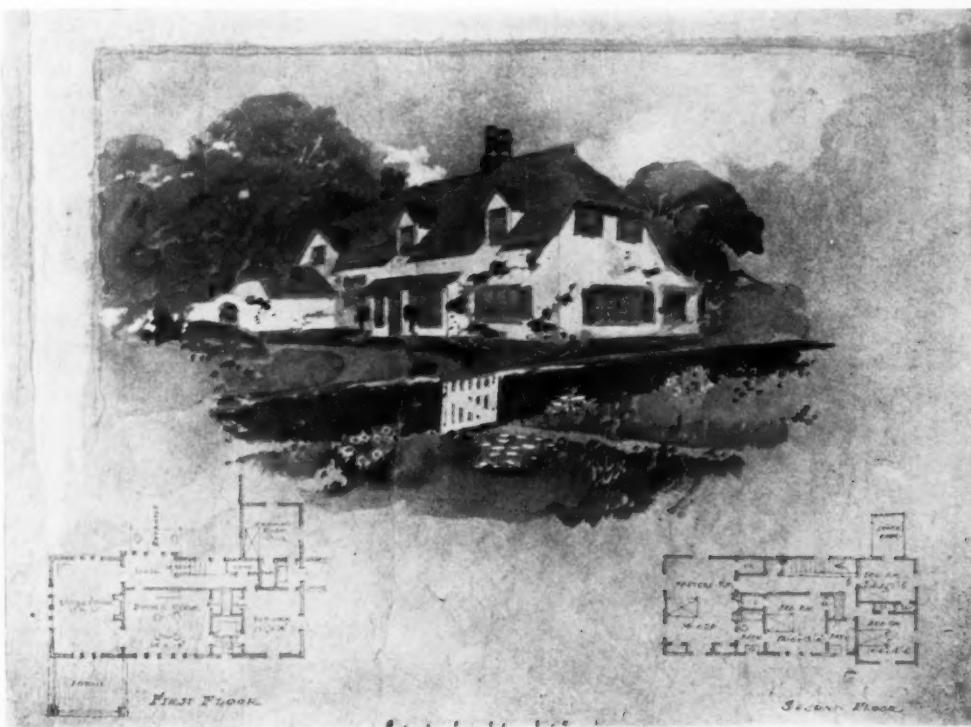
PRELIMINARY STUDY FOR A COUNTRY HOUSE.  
Walker & Gillette, Architects.

appearance is deceptive. Dealing in such extremely simple forms of architectural design as were called into play here, a result as happy is very rare. The plan is distinctly unique and illustrates an unusual device in dividing the house, its service wing and "bachelor's wing" into actual units, entirely detached at their second floor levels and semi-detached on the first floor. The treatment of the dining-room shows that the simplicity of the general scheme has been consistently carried through the interiors, to effect an expression of nothing more nor less than what the whole actually is—an American country dwelling.

A considerable degree of charm and a delightful expression of domesticity appears in the A. H. W. Johnson house at Larchmont, N. Y., wherein again the lack of architectural pretense is the significant fact of its design. The house is fortunate in the quaint profusion of its surrounding planting, which, in spite of the "Dutch Colonial" character of the

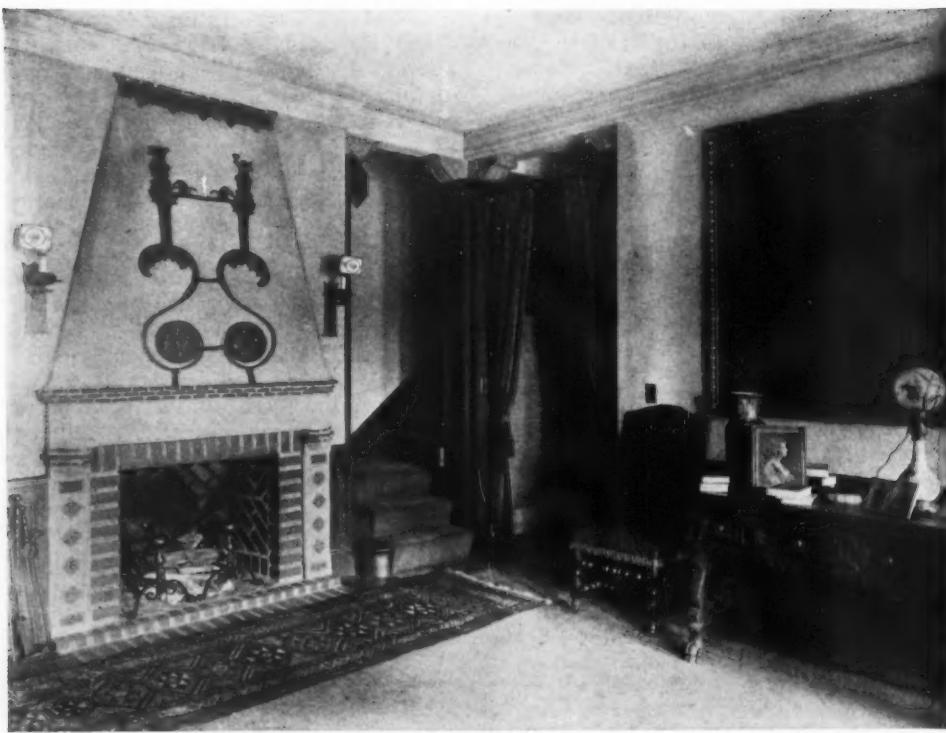
house itself, suggests the charm of the English road-side cottage. Although the country house of this type and size is distinctly a part of the practice of nearly all architects, its solution is too seldom as happily achieved as in this instance.

The architects must be conceded to have produced a cheerful bit of semi-formal design in the casino and boathouse on the country estate of H. P. Davison, Esq., for the little building effects a happy compromise between that formality which is required of garden architecture and the informality desirable in a structure of this type. Its every aspect, from all viewpoints, suggests a certain air of festivity, although in the attainment of this there is no suggestion of triviality. It should be a recognized fact that architects are more to be commended for such a successful handling of an unusual sort of building than for their handling of a stereotyped problem in which a given set of requirements and conditions inevitably governs



PRELIMINARY SKETCH FOR A COUNTRY HOUSE.

Walker & Gillette, Architects.



INTERIOR—RESIDENCE OF JOSEPH E. STEVENS, ESQ., TUXEDO PARK, N. Y.  
Walker & Gillette, Architects.

the design. And here, too, is an apt illustration of the ready versatility which is demanded of the architect in general practice in this country.

Completely differing in all conditions and requirements of residential work in the country, there is city residential work, to the design of which the architect must bring his greatest abilities of invention and ingenuity, in addition to his ability as a designer. Presenting but one front calling for architectural embellishment, this must be so devised as to strike the keynote of the whole house, as well as to achieve a certain urbane manner, with dignity and general poise. With no prevalent style in city architecture, yet without the isolation which makes diversity in country house design possible, it seems that our best city houses are those that dwell in the best architectural harmony with their neighbors. The architect, of course, ignores the old "brownstone front" type, on the

assumption that all these will be either demolished, or remodelled, and the consistency in design is to be reached rather through general adherence to a *type* than to any specific style.

For this reason four city houses illustrated here are good New York houses, being neither extreme because of originality or negligible because of stupidity. They express excellently the better type of New York city dwelling and represent exactly what the general problem of their design calls for.

To indulge in a little retrospect, one of the most marked phases in the development of American architecture is to be read, perhaps, in the evolution of the city residence. The reasons for this evolution are many, and though the intention of this article is rather to discuss some details of interior decoration, an appreciation of the value attained in this particular by Walker & Gillette may best be reached by a brief outline of the



BED-ROOM IN THE TOWER—RESIDENCE OF JOSEPH E. STEVENS, ESQ., TUXEDO PARK, N. Y.  
Walker & Gillette, Architects.

changes which have made possible the house of the type of the Mr. W. G. Loew residence, in New York City.

After the rather primitive, but at least dignified house of the earliest days—the type still to be seen in New York in certain downtown side streets, and on the north of Washington Square—there came the amazing and all-obliterating popularity of the famous (or infamous) "brown-stone front." Apart from the mournful stupidity of its exterior appearance, it possessed as well an interior arrangement no less stupid. "Individuality" was an element unknown, for the highest qualification of this type of house was that it should be precisely like its neighbors.

The high "stoop" (derived from the Dutch *stoep*) was a relic of an entirely different social system than that demanded by later years, and was made to accommodate the family dining-room below the main, or "parlor" floor, to place it, in fact, on the kitchen floor, where a

minimum of light, head-room and ventilation existed. Gradually the civilized began to dine upstairs, on the "parlor" floor, and to arrange communications with the lower regions by means of the dumbwaiter. From that change to the development of the front part of the basement floor into an entrance-hall or "foyer" was a simple enough matter, but was an innovation which took over a generation to evolve.

The city dweller was slow to accept the new idea and to relinquish the type of house to which he had been so long accustomed. It would have been bad enough had only the exteriors of the brown-stone type of house been of a depressing similarity, but the planning, arrangement and decoration were also identical in all—the gloomy, high-studded "parlor-floor" rooms, with their cheap plaster imitations of a debased form of French ornament, their narrow halls and steep stairs with a niche at the turn and a wretched little closet called



THE ENTRANCE FRONT—RESIDENCE OF JOSEPH E. STEVENS, ESQ., TUXEDO PARK, N. Y.  
Walker & Gillette, Architects.



DETAIL—RESIDENCE OF JOSEPH E. STEVENS,  
ESQ., TUXEDO PARK, N. Y.  
Walker & Gillette, Architects.

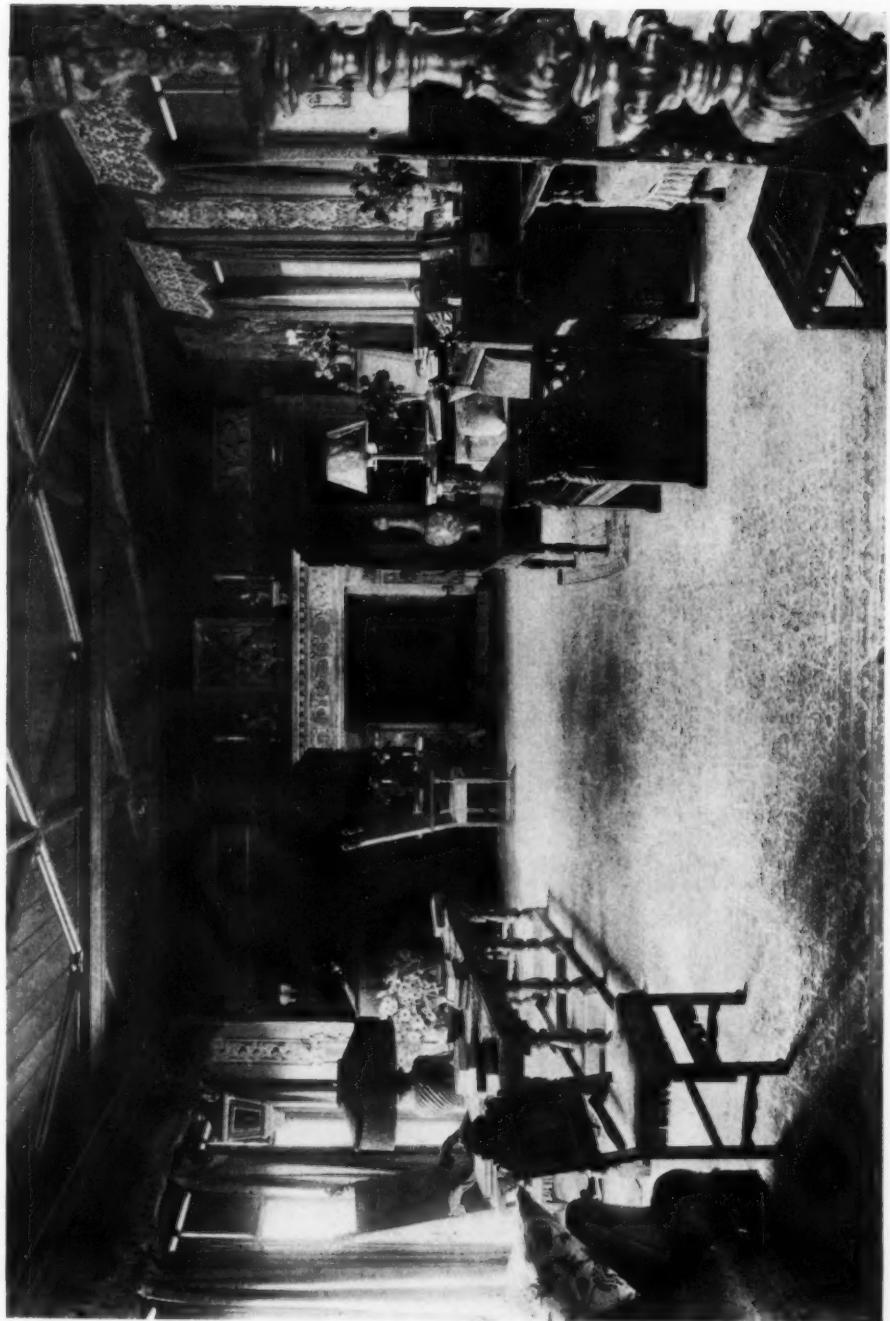
a "hall bed-room" at the end. It was a stupid plan stupidly executed and blindly followed for many years. It reflects, however, the general lack of taste and imagination which obtained at the time, and these houses are found when the builder of to-day demolishes them to make place for better buildings, to have

been cheaply and parsimoniously constructed to fill a bourgeois and undiscriminating demand. Perhaps, after all, they are only a posthumous monument of the times, for every age leaves some architectural trace of its ideals and attainments and the age of the "brownstone front" was an age most conspicuously lacking in any ideal or attainment of culture.

The first gain of the city architect upon abandoning this type of house was the obvious opportunity to save waste building space, of which every fraction of a foot counts in urban house-planning, by abolishing the high stoop. The elevation of this often calling for ten or twelve steps necessitated the placing of the actual front of his building from seven to ten feet back of the building line allowed by city ordinances.

This space constituted the "area-way," and admitted of the basement door under the stoop—a dismal little enclosure in which it was often endeavored (and always unsuccessfully) to grow grass or flowers.

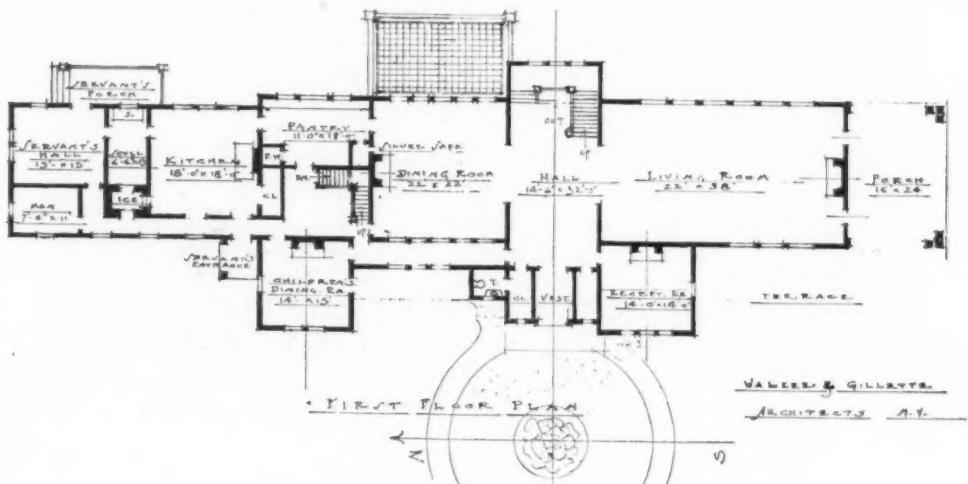
The first gain then was one of from seven to ten feet of actual floor space on each floor, the entire width of the lot. Further advantage was also taken as the acceptance of the wide "foyer-hall" at the street level became general. Another factor conspired to improve city architecture—a factor even more significant,



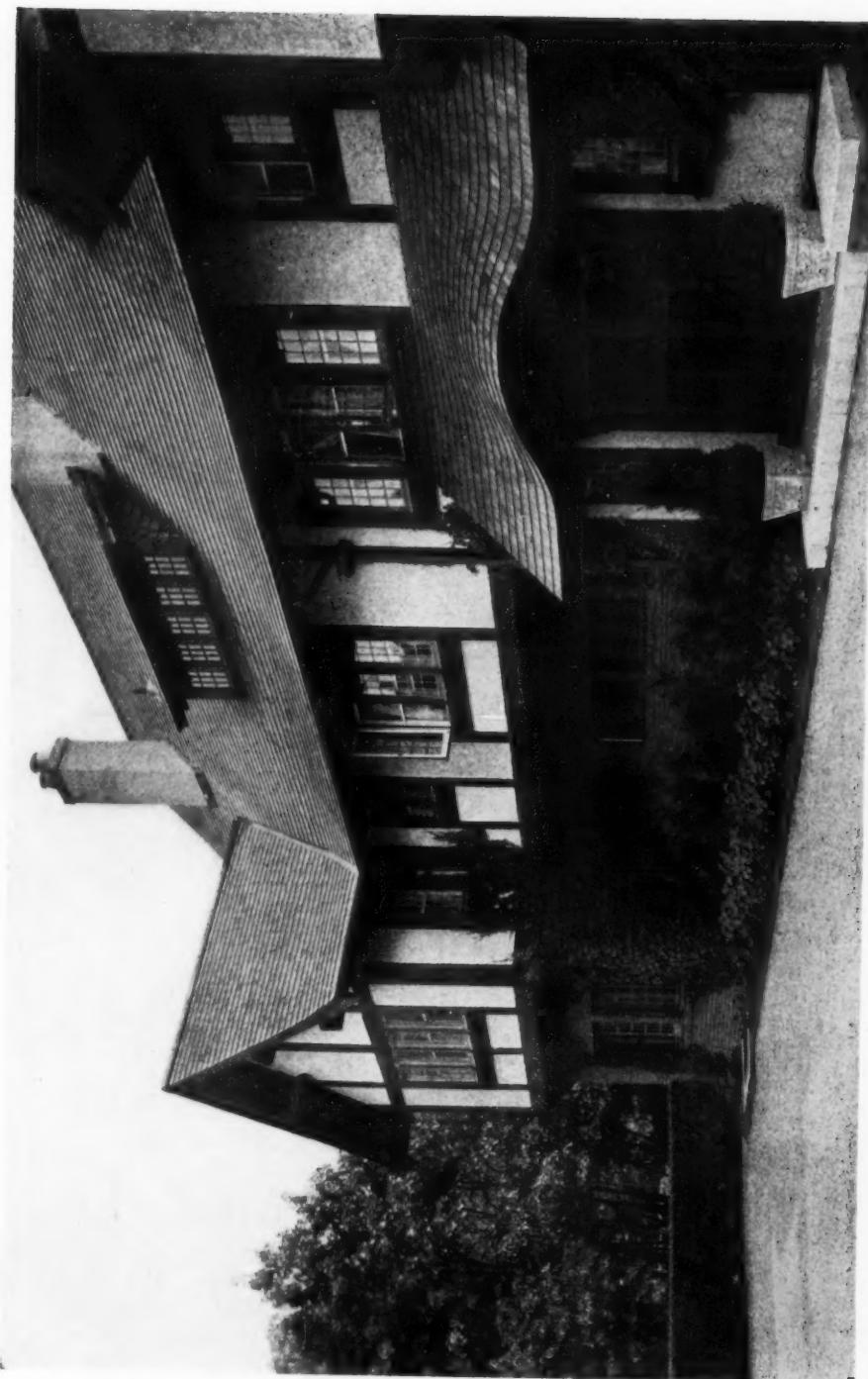
THE LIVING ROOM—RESIDENCE OF JOSEPH  
E. STEVENS, ESO, TUXEDO PARK, N. Y.  
WALKER & GILLETT, ARCHITECTS.



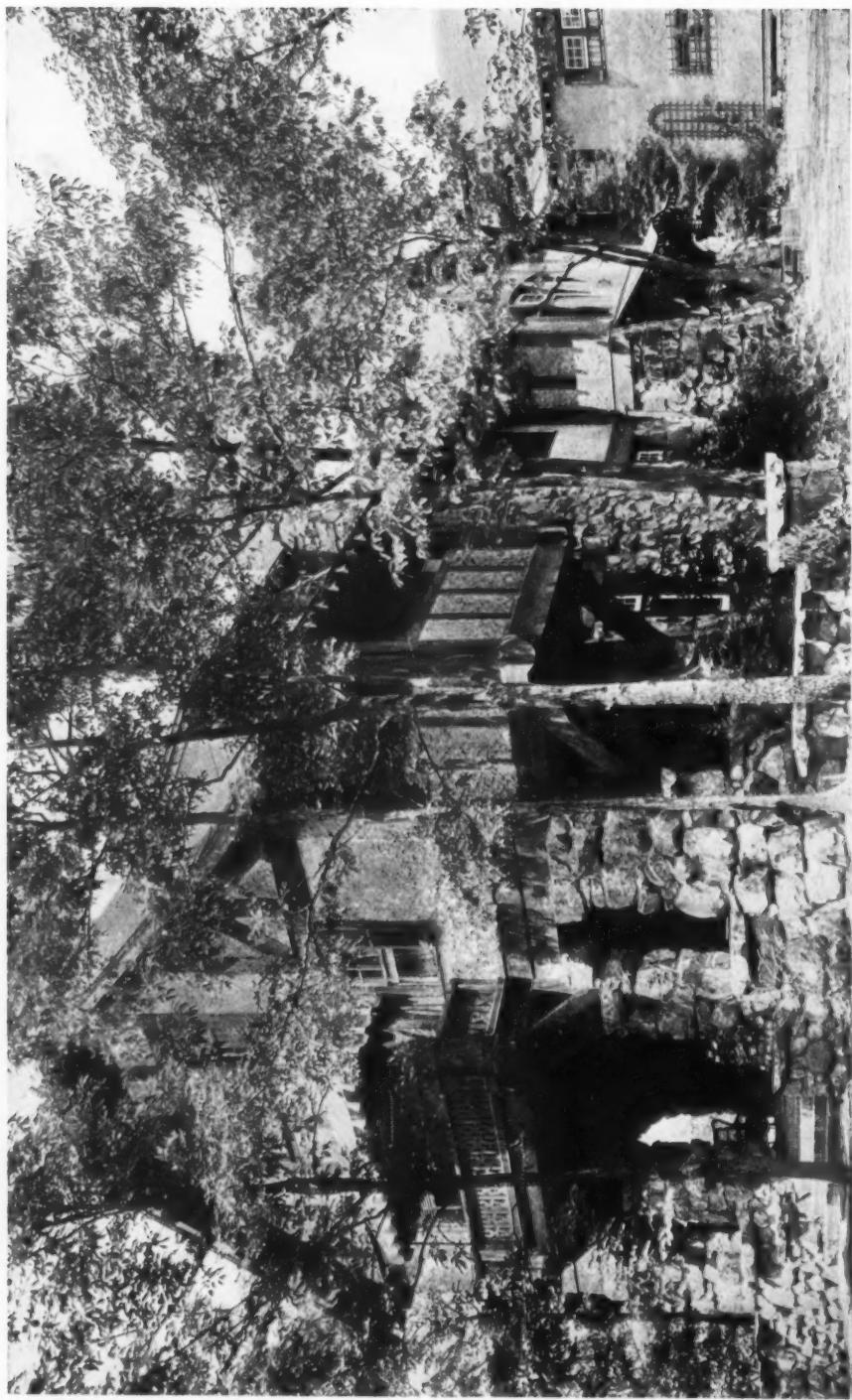
DETAIL OF THE GARDEN FRONT—RESIDENCE OF H. F. GODFREY, ESQ., ROSLYN, L. I.  
Walker & Gillette, Architects.



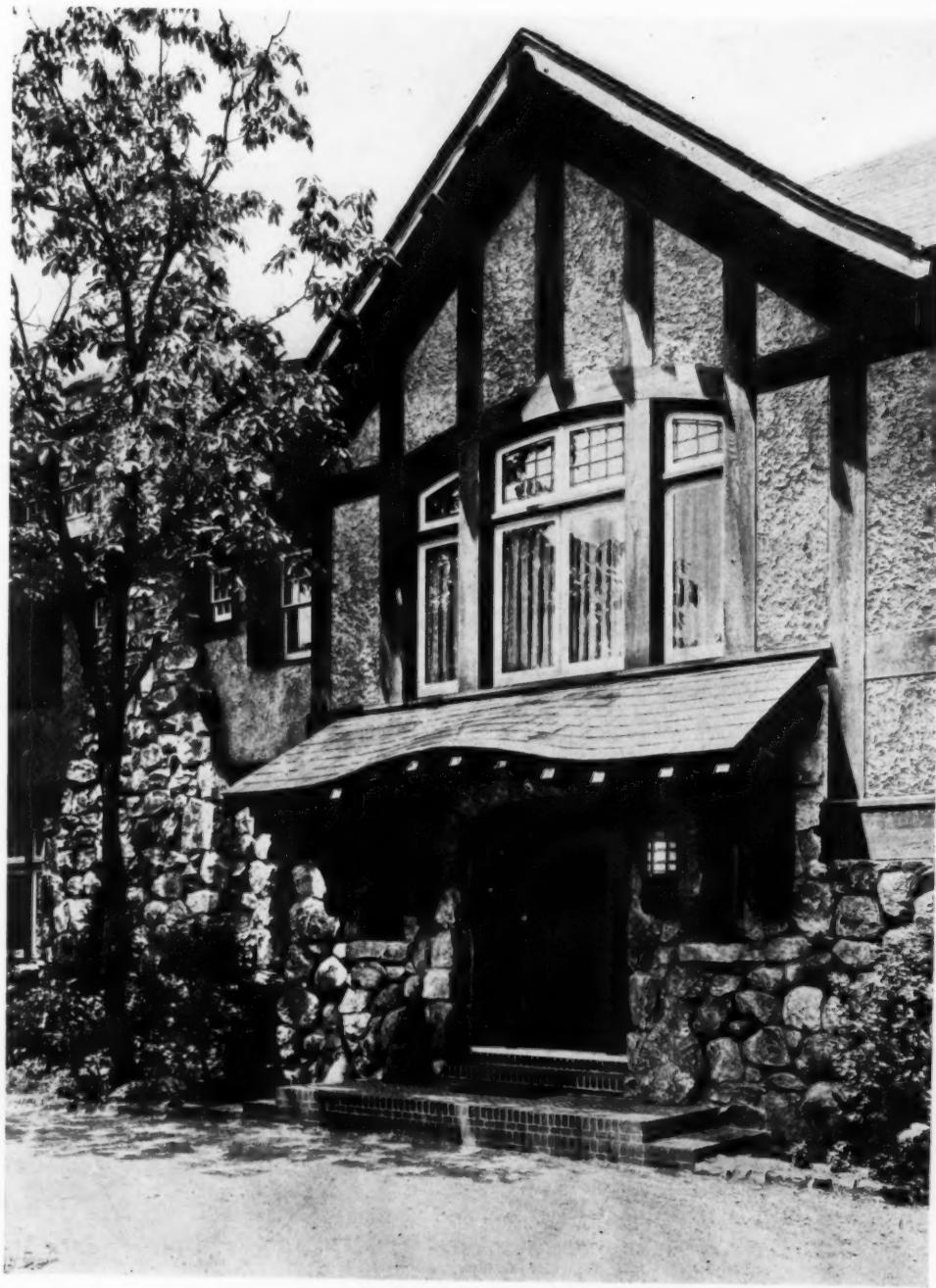
**FIRST FLOOR PLAN—RESIDENCE OF H. F. GODFREY, ESQ., ROSLYN, L. I.**  
Walker & Gillette, Architects.



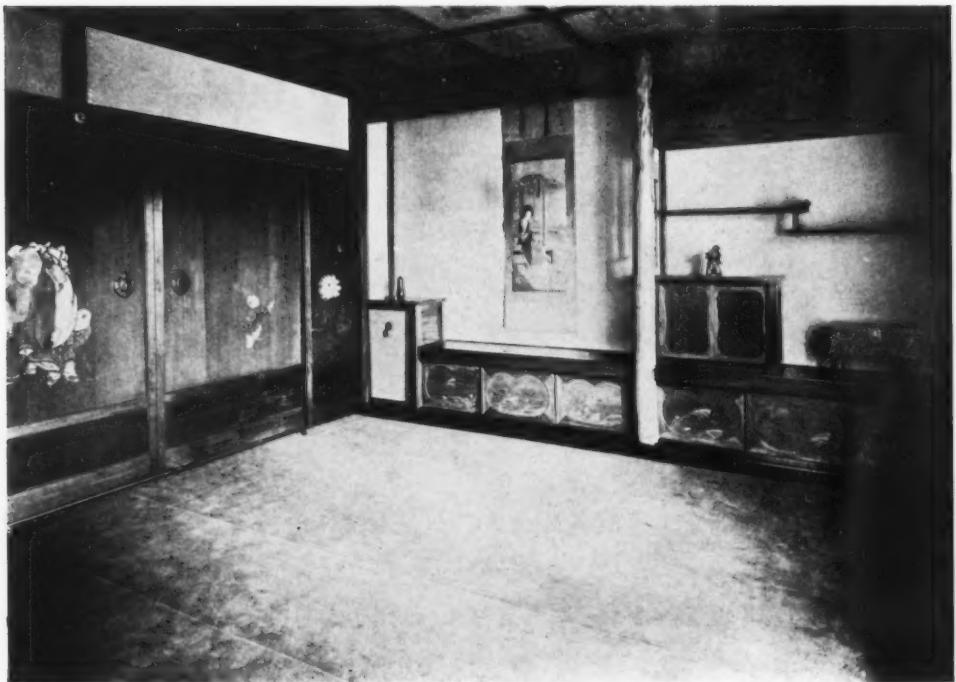
ENTRANCE FRONT DETAIL, RESIDENCE OF  
HENRY F. GODFREY, ESQ., ROSLYN, L. I.  
WALKER AND GILLETT, ARCHITECTS.



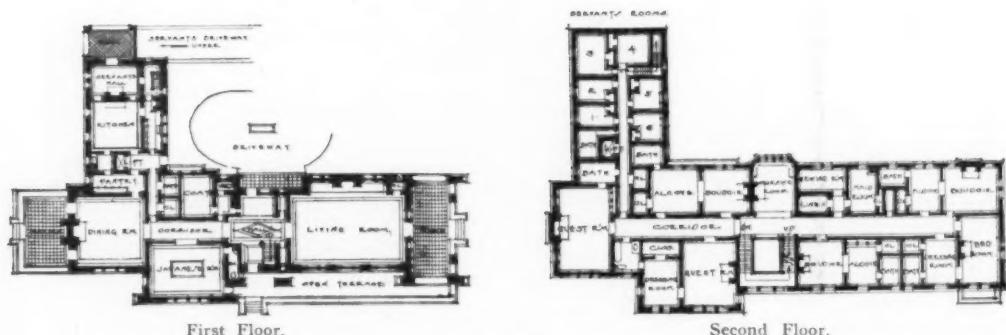
RESIDENCE OF MRS. SCOFIELD, TUXEDO  
PARK, N. Y. WALKER & GILLETTE, ARCHITECTS.



ENTRANCE DETAIL, RESIDENCE OF MISTES SCOFIELD,  
TUXEDO PARK, N. Y., WALKER & GILLETTE, ARCHITECTS.



JAPANESE INTERIOR—RESIDENCE OF MISSES SCOFIELD, TUXEDO PARK, N. Y.  
Walker & Gillette, Architects.



FLOOR PLANS OF THE RESIDENCE OF MISSES SCOFIELD, TUXEDO PARK, N. Y.  
Walker & Gillette, Architects.

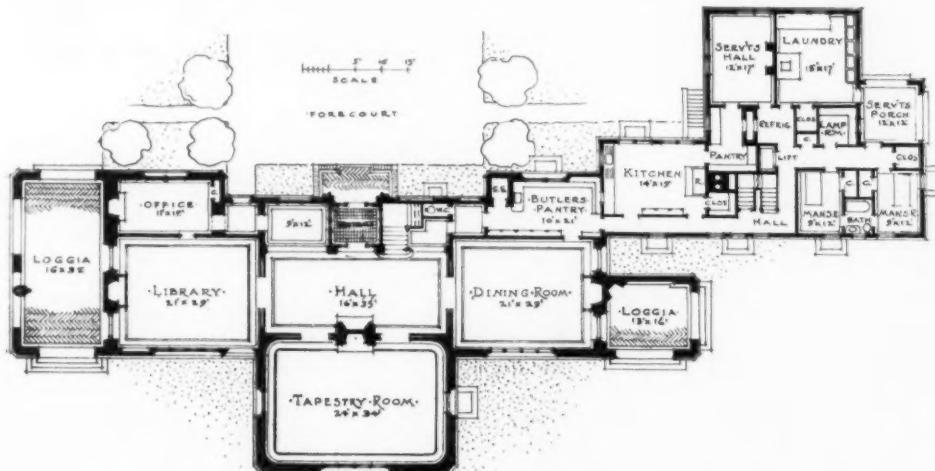


RESIDENCE OF MRS. PIERRE LORILLARD, TUXEDO, N. Y.  
Walker & Gillette, Architects.

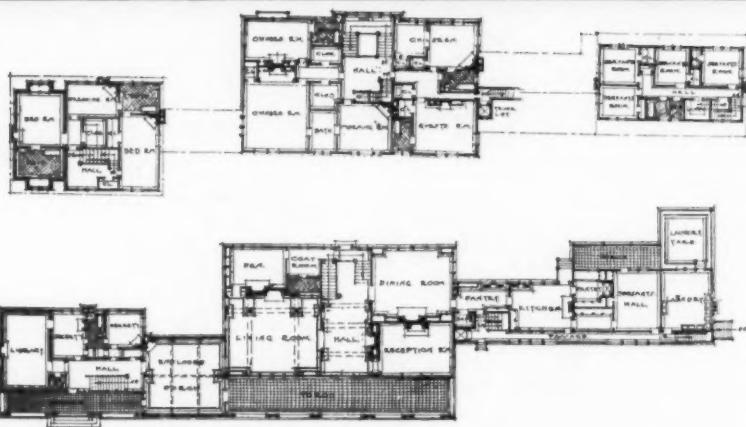
if possible, than the marked growth of personal taste on the part of the owners. Real estate values in New York became so high that residence in apartments soon became compulsory to persons of moderate means and apartment houses sprung up by hundreds in uptown New York. The private house, in consequence, became a more individual affair and being now the perquisite of only the more wealthy, became the subject of study and improvement for the trained architect instead as was formerly its fate

being left to the incompetence of the speculative or contracting builder. With architects in all the cities giving the problem their most careful study, with the perfection of the small self-operative electric elevator and all the new possibilities which its installation opened up, the city house soon became a thing of architectural beauty as well as comfortable utility.

Traveling and the collection of works of art became the more general interest of the house-owner, and it was only nat-



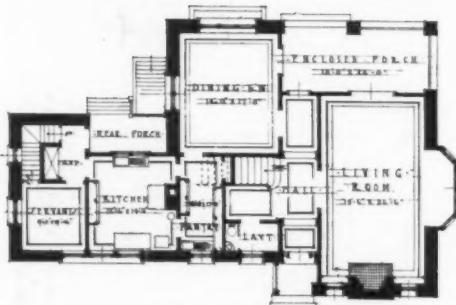
FIRST FLOOR PLAN—RESIDENCE OF MRS. PIERRE LORILLARD, TUXEDO, N. Y.  
Walker & Gillette, Architects.



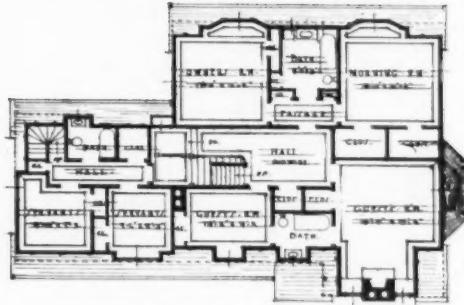
PHOTOGRAPHS AND FLOOR PLANS, RESIDENCE OF RALPH PULITZER, ESQ., MANHASSET, L. I.  
Walker & Gillette, Architects.



DINING-ROOM, RESIDENCE OF RALPH PULITZER, ESQ.  
MANHASSET. L. I. WALKER & GUILFTE, ARCHITECTS.



First Floor Plan.



Second Floor Plan.

RESIDENCE OF A. H. W. JOHNSON, ESQ., LARCHMONT, N. Y.  
Walker & Gillette, Architects.

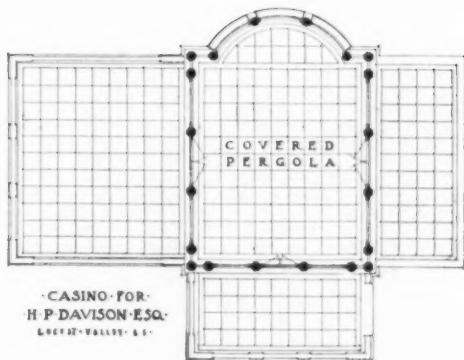
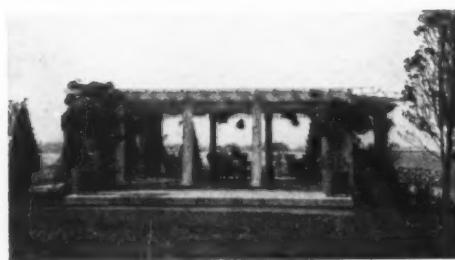
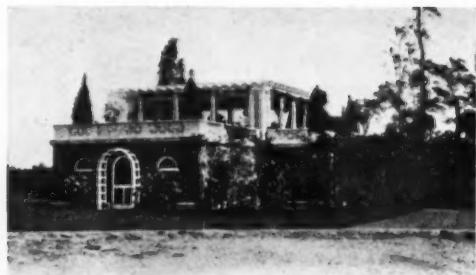
ural that he should feel that his house should be an appropriate and fit setting for his acquisitions of beautiful furniture, rare tapestries and the like. Interior decoration, removing itself far from its old status of the mere artisanship of paper-hanging and painting, became at once an art and a science.

Intelligent and profound study was made of the historic periods of European art and decoration, and it became possible to change the ugly and hybrid interiors of the previous generation to wonderfully studied adaptations of English or French originals, carried out in every detail of wood-work, furniture and hangings.

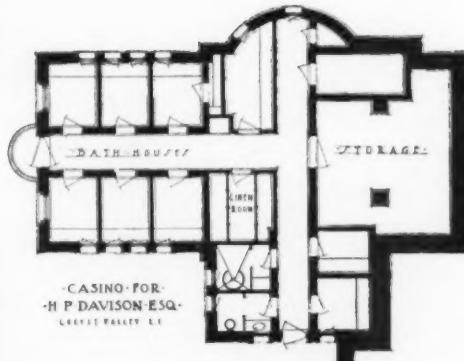
In the Loew house the first and most impressive feature which strikes one is the architect's bold and effective use of the entire width of the lot—of average city dimensions—for the disposition of a magnificent monumental stairway. Such a scheme would have been dismissed by the builder of thirty years ago as utterly impossible, though it was no more impossible then than now. There is an imposing formality in the tall colonnade of figured marble, while the tapestry curtains and the ornate bronze railings relieve any impression of severity which might otherwise exist. Everything has been done to effect perfect symmetry in the design of this great entrance-hall,



GATEWAY, RESIDENCE OF A. H. W. JOHNSON, ESQ.,  
LARCHMONT, N. Y. WALKER & GILLETTE, ARCHITECTS.



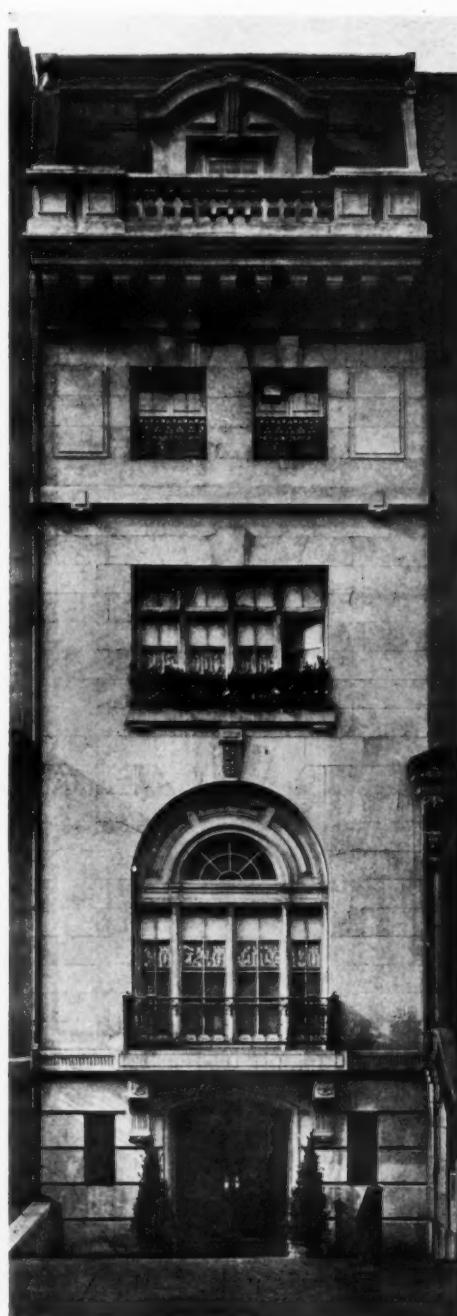
GROUND LEVEL PLAN.



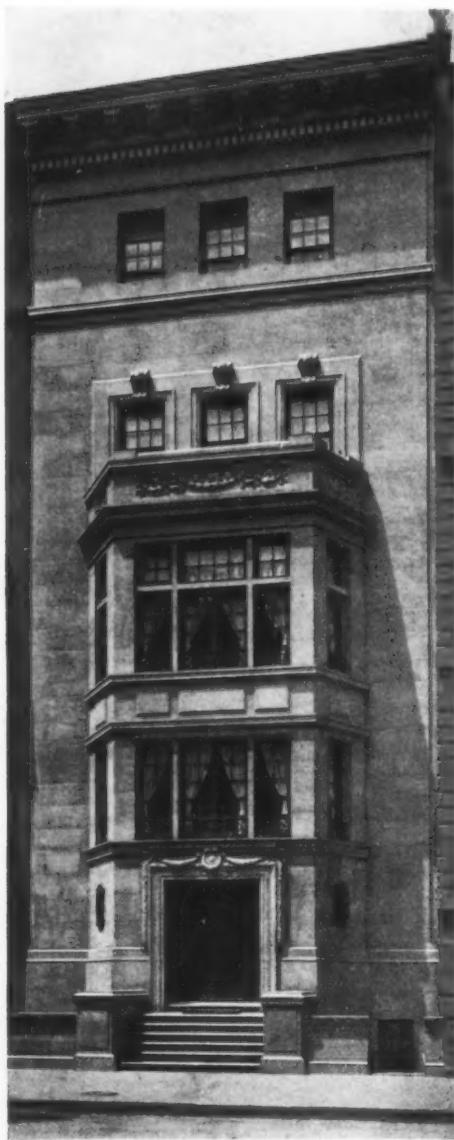
BASEMENT PLAN.



PLANS AND PHOTOGRAPHS OF A CASINO  
AND BATH HOUSES FOR H. P. DAVISON,  
ESQ., LOCUST VALLEY, N. Y.  
Walker & Gillette, Architects.



TWO NEW YORK CITY RESIDENCES.  
Walker & Gillette, Architects.



RESIDENCE OF W. G. LOEW, ESQ.,  
NEW YORK CITY.  
Walker & Gillette, Architects.

and the sacrifice of space is made up for by the quality of stateliness achieved by the arrangement.

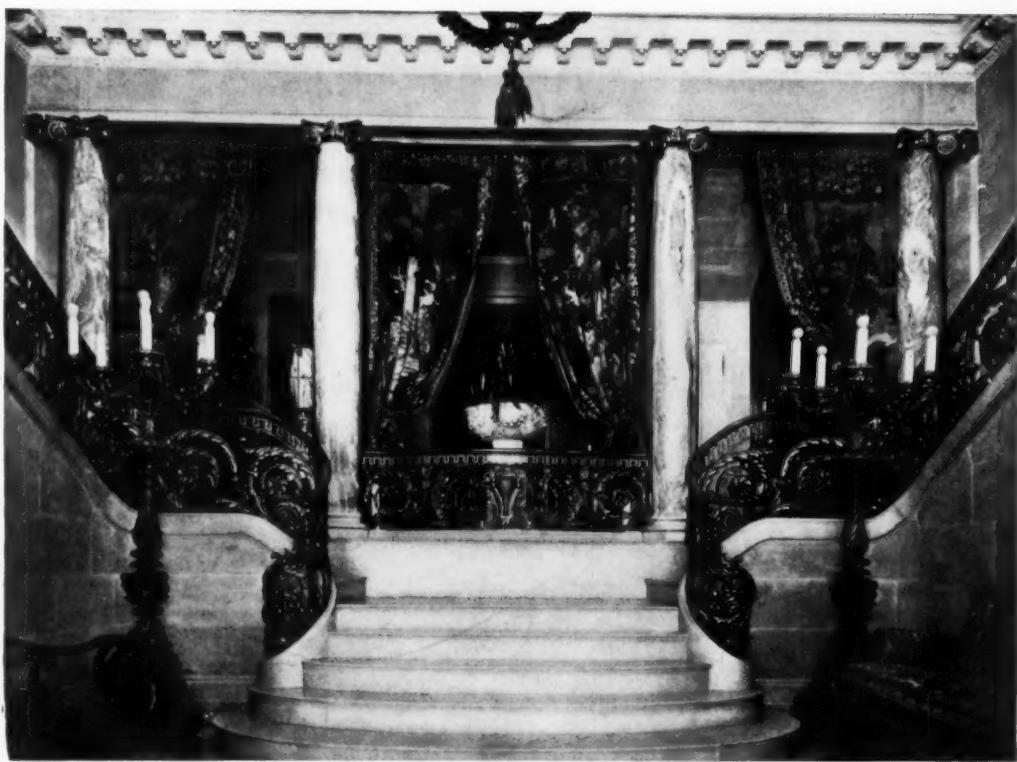
Every point in the city house of to-day seems to evidence taste and appreciation in design. The details of the bronze railings are not a half-hearted and ill-studied imitation of a poorly de-

signed original—it is as intrinsically beautiful as anything in the Grand Trianon. The great chandelier and the twin candelabra are more than mere lighting fixtures, they are a part of the entire design. Nor is it the practice to-day, as once it was, to consider furniture merely as "furniture" as good (or as bad) in one place as another. To-day we appreciate that certain types of furniture will not conform with certain interiors, while certain other types will lend distinction and further the scheme entire in its perfection. A great hall in Caen stone or a lofty paneled room makes possible the use of tapestries as a keynote of decoration, nor would it be easy to name any one decorative accessory which imparts such an interesting character or "atmosphere" to an interior. In former days we traveled to Italy or to France, there to find an inspirational atmosphere in the palaces and villas, or at Versailles, which we may now create to our own liking in our own houses.

The principal bed-room suite in this house shows with what remarkable cleverness the spirit of an historic period may be carried out in every detail to-day. There are few styles, with the exception of that which takes its name from the Brothers Adam, that are more difficult to reproduce than that delicate style which grew up in France from the reign of Louis XIV to that of Louis XVI. There was so much of ill-studied fantasy in much of the work of that period that only the keenest sense for what is good will enable the designer to make a selective composite, as it were, of the best motives from the three reigns. Yet there was so much graceful and delicate design that its skilful adaptation will find no rival for beauty and appropriateness, especially for the design of a bed-room or boudoir.

In this instance the style has been carried out with an excellent appreciation of both its possibilities and its limitations. The decoration of the paneling, the design of the furniture and of the lighting fixtures are all in excellent conformity with the best expression of the style.

Throughout the house, could each room be illustrated, evidences would be



THE ENTRANCE HALL—RESIDENCE OF W. G. LOEW, ESQ., NEW YORK CITY.  
Walker & Gillette, Architects.

apparent even to the most casual observer that the American city house of to-day is nearly as far removed from its brown-stone prototype as the modern country house is from a log cabin. On every side are the signs of a new era in architecture and decoration—are appointments of beauty, elegance and convenience in place of ugliness, oppressiveness and discomfort.

Where the designers of a generation ago, and, unfortunately, their clients as well, seemed moved by an idea of showing as little taste and ingenuity as possible, the designers of to-day seem no less determined to show in their work the highest expression of contemporary culture and sophistication. We are not leaving monuments to posterity to show how little we know or how limited are our capabilities—we are achieving, rather, a consistent demonstration of the height of our present development in

architecture, building and decoration. A very important note in the work of Walker & Gillette is the fact that these architects avail themselves of every possible opportunity to design or select the furniture and accessories of their buildings themselves. Such solicitude for the finished appearance of work should exist on the part of every architect, though unfortunately many have not as yet recognized the great importance of carrying out these details. That remarkable results of intrinsic character may be obtained in this way is very manifest in the unusually interesting treatment of the interiors of the city house at No. 38 East 67th street.

Leaving the city house, and turning to other city work by Walker & Gillette, there are marked qualities of larger architectural significance shown in the competitive design for the New York Court House. Though unsuccessful in



THE ENTRANCE HALL—RESIDENCE OF W. G. LOEW, ESQ., NEW YORK CITY.  
Walker & Gillette, Architects.

winning the award, this design is architecturally successful in its attainment of pronounced elements of general dignity and well-studied proportion.

An approach to the monumental type is shown in the accepted bank design, which brings out another set of archi-

TECTURAL requirements, and again calls into play the versatility of the architect of to-day.

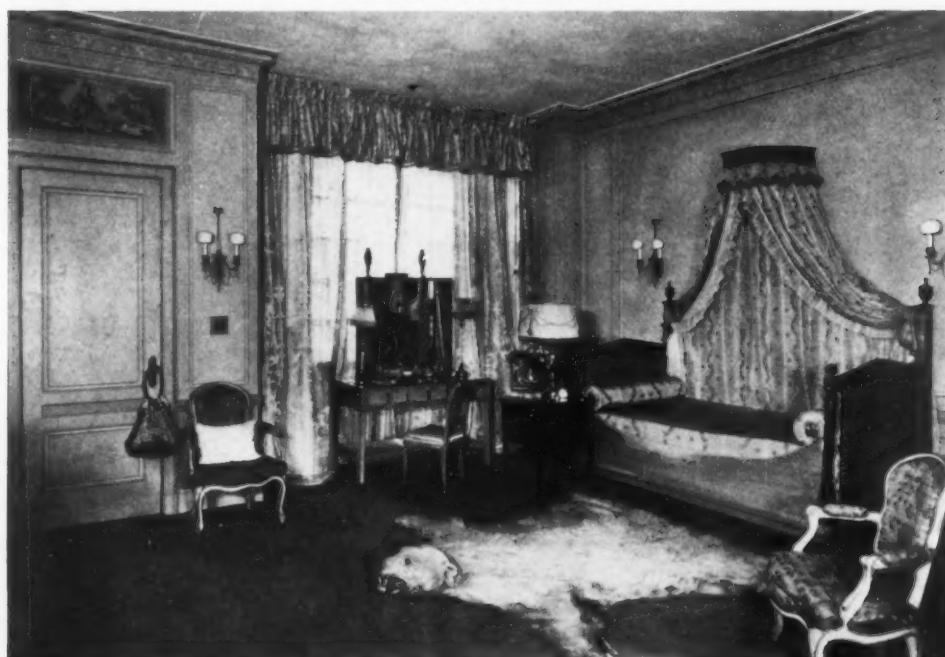
The Apartment House Medal, awarded annually by the Architectural League of New York, went in 1907 to Walker & Gillette for a small apartment of 144



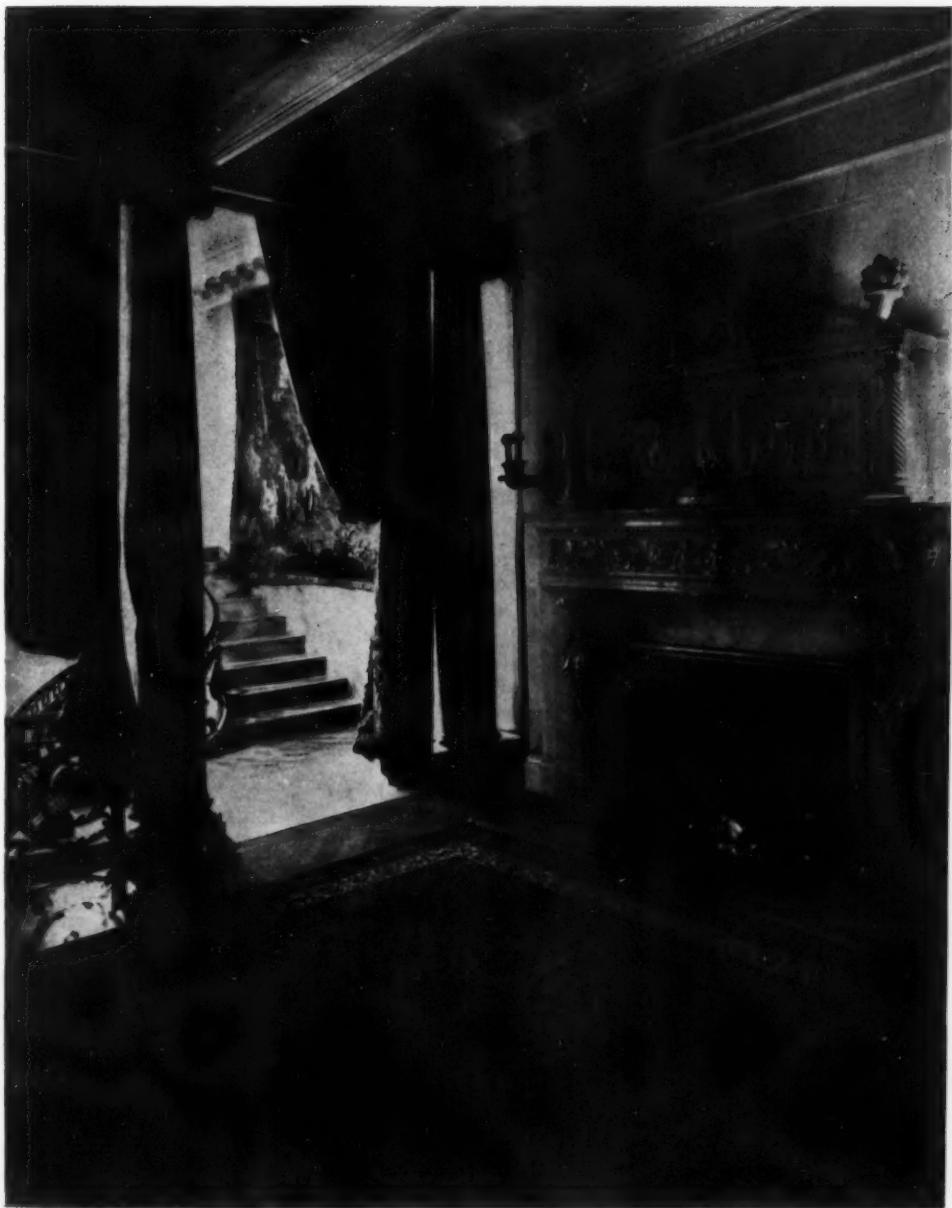
THE DRAWING-ROOM, RESIDENCE OF W. G. LOEW, ESQ.,  
NEW YORK CITY. WALKER & GILLETTE, ARCHITECTS.



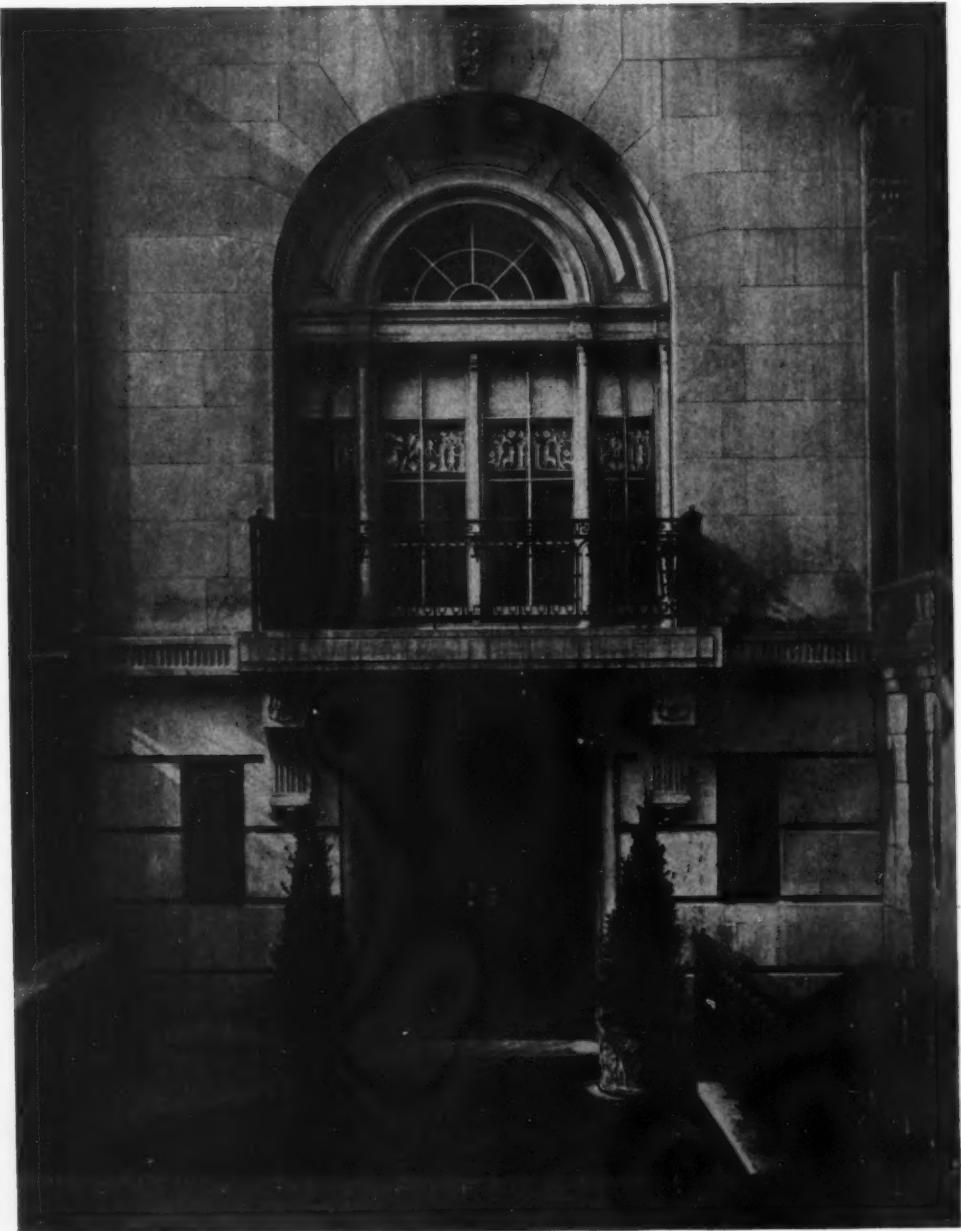
BEDROOM IN THE STYLE OF LOUIS XVI.—RESIDENCE OF W. G. LOEW, ESQ.,  
NEW YORK CITY.  
Walker & Gillette, Architects.



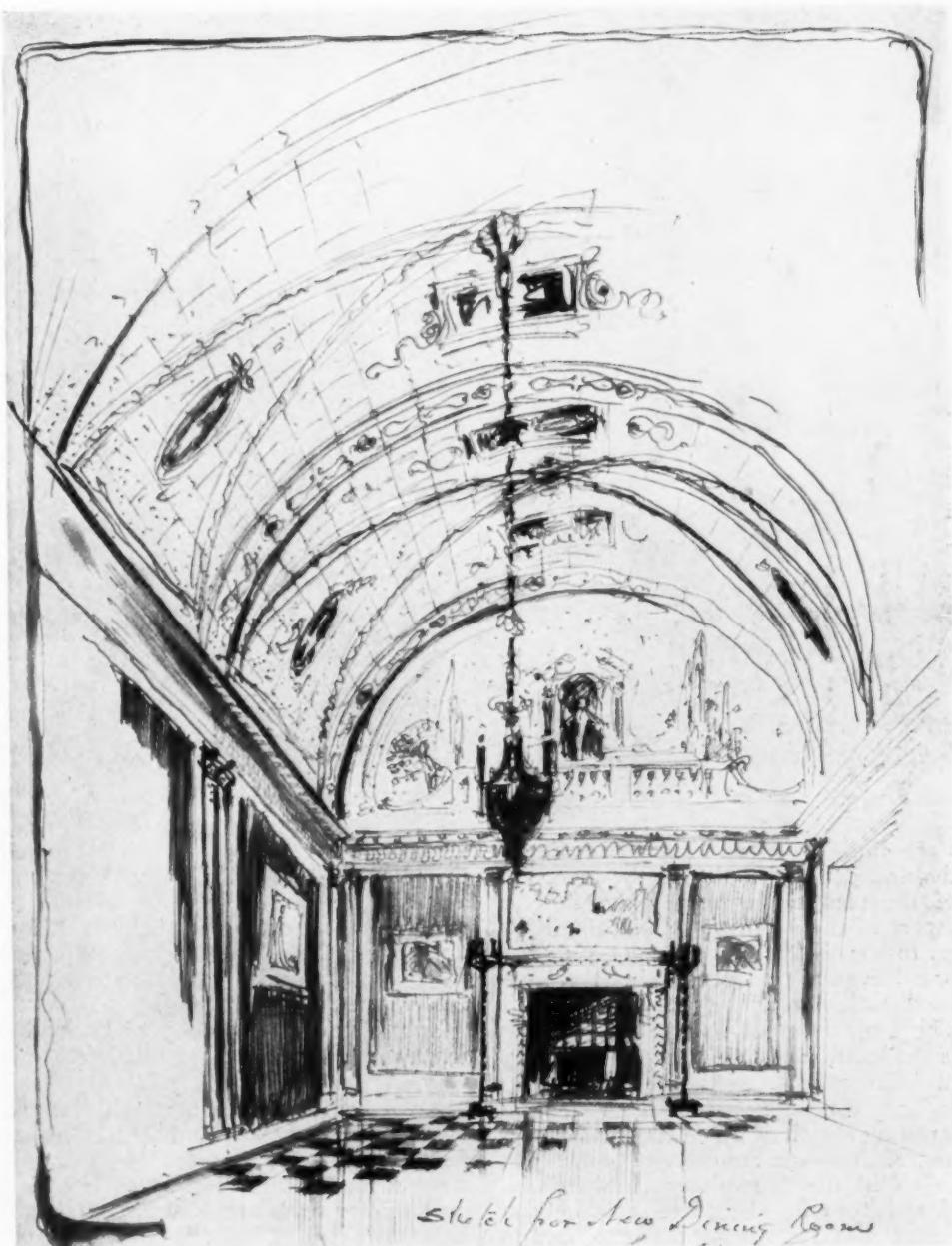
BOUDOIR IN A NEW YORK CITY HOUSE.  
Walker & Gillette, Architects.



FOYER ON THE STAIRS, RESIDENCE OF W. G.  
LOEW, ESQ. WALKER & GILLETTE, ARCHITECTS.



ENTRANCE DETAIL—NEW YORK CITY RESIDENCE. WALKER & GILLETTE, ARCHITECTS.



SKEETCH FOR AN INTERIOR IN A NEW YORK  
CITY HOUSE. WALKER & GILLETTE, ARCHITECTS.



DINING-ROOM IN A NEW YORK CITY HOUSE.  
Walker & Gillette, Architects.

East 40th street, in New York City—the award being made for the ingenuity of the plan rather more than for the aspect of the exterior. While this is by no means unpleasing, it is not very impressive, even considering that there existed little opportunity for expression. The most unusual feature of the plan is the location of the elevators and stairs in different parts of the building.

One of the illustrations shows an interesting sketch of a project which never materialized—an amusement building to be called the "Broadway Garden," designed to take the place of Madison Square Garden, when it was proposed to tear down that beautiful monument of McKim, Mead & White. "The Broadway Garden," six stories in height, and built of steel, brick and glass, was to occupy an area of about 100,000 square feet, and was designed to contain a great oval arena, 126 by 250 feet in dimension,

surrounded by seats for 20,000 people. The plans also called for a roof garden, a "Winter garden," a restaurant, a rathskellar and other features, but at the present writing the project is still on paper, with no apparent indication that the scheme will be realized.

The "Professional Building," on Madison avenue at 38th street, in New York City, is a special building for a special purpose, being designed to provide offices for doctors, surgeons and dentists, and while there is no pretense in its treatment, it is adequate and appropriate, depending for such architectural merit as it possesses upon its proportions rather than its detail.

Departing from secular buildings, Walker and Gillette have to their credit a very successful little excursion in the field of ecclesiastical work, shown in the design of St. George's-by-the-River, at Seabright, N. J. The type of church



DINING ROOM IN A NEW YORK CITY HOUSE.  
Walker & Gillette, Architects.

chosen as a basis for the general character of the design was the small English parish church, of which this charming little building is a very pleasing and successful adaptation. There are fewer well-designed small churches in this country than well-designed large churches—a respect in which American church

architecture differs from that of England, where the small parish churches are noted for their picturesque charm. The simplicity of the interior of this little church of St. George's is in keeping with its unostentatious exterior, the frankness of expression in the whole being distinctly unusual in this sort of a building. The



INTERIOR IN A NEW YORK CITY HOUSE.  
Walker & Gillette, Architects.

walls are of granite, the exterior trim is of slate, supported by plain wooden trusses. The rendering of this almost rustic type of English parish church was a happy selection for a country church, even in America, for it has been colloquially expressed, and with a commendable amount of freedom.

The altar and reredos are developed from the church at Great Waltham in England, and were modelled by the sculptor Martiny. A great deal of the character of St. George's church, apart from its pleasing and appropriate design, is to be found in the sort of craftsmanship which embellishes it throughout. All its carved wood-work was carried out by the most noted ecclesiastical wood-workers of the country, and the glass by equally good craftsmen. The design of the west window is based on a figure of St. George after the famous statue by Donatello.

For a firm of architects not in

any sense specialists in church design, St. George's-by-the-River is remarkably successful, and is worthy of a place among the best achievements in this kind of building in this country.

Returning again to the secular design, we find an unusually interesting treatment in the Goshen Inn, a country hotel in Orange County, New York. In the matter of exteriors the architects have declared themselves to be believers in "texture" in brick-work to a marked degree, and if the aspect of the Goshen Inn is a little startling at the first glance, one may find a good deal of interest in the decorative value obtained by the protruding brick-ends. Gone are the days of dull monotony in brick-work, when the wall-surface entirely without incident was the *desideratum*, and from a conception of the value of texture in brick-work comes the idea of pattern in brick-work. Considered as a pattern, the technique of the Goshen Inn brick-work



INTERIOR IN A NEW YORK CITY HOUSE.  
WALKER & GILLETTE, ARCHITECTS.



INTERIOR IN A NEW YORK CITY HOUSE.

Walker &amp; Gillette, Architects.

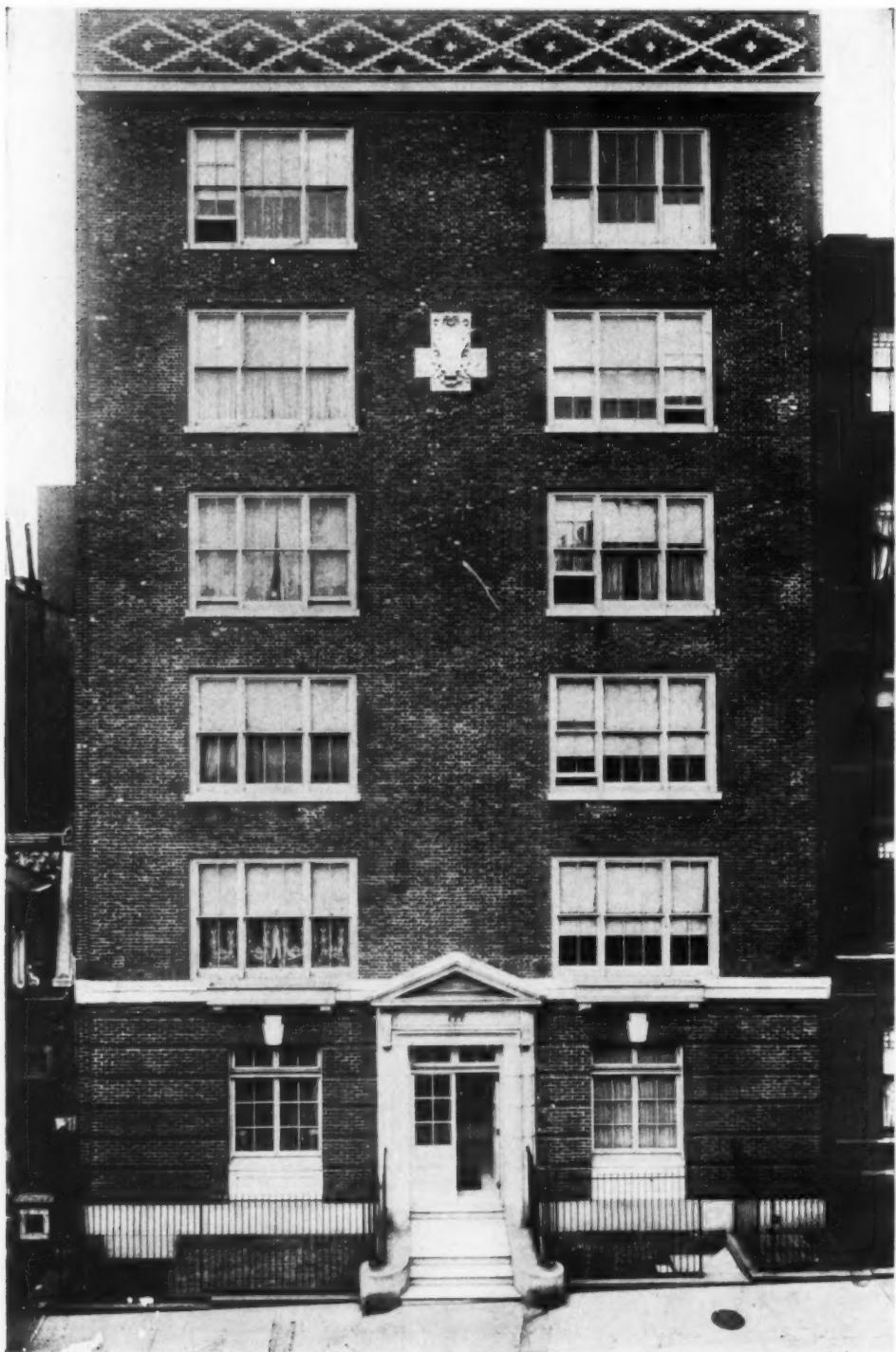
is very successful, for there is incident and "local color throughout."

It is a little hard to say—before we are quite used to it—if this innovation in brick-building is going to become a prevalent custom. When Stanford White had the façade of the Colony Club in New York City laid up with only the headers of the bricks exposed, and these without "breaking joints," the architectural world rose in protest and de-

cision at such an apparent vagary. The treatment of the Colony Club façade, however, proved to be a good deal more than merely a clever *tour de force*, for it has come to be regarded not only as one of the salient details of one of Mr. White's most beautiful buildings, but also as a perfectly legitimate *decorative* use of brick. And so the time may come when we are so accustomed to pronounced "texture" in brick-work



ENTRANCE HALL IN A NEW YORK CITY  
HOUSE. WALKER & GILLETTE, ARCHITECTS.

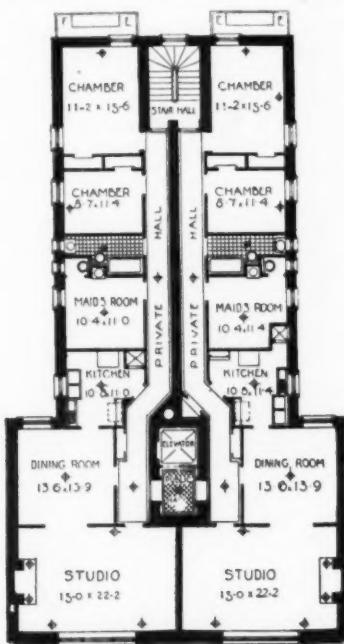


APARTMENT HOUSE AT 144 EAST 40TH STREET, NEW  
YORK CITY. WALKER & GILLETTE, ARCHITECTS.

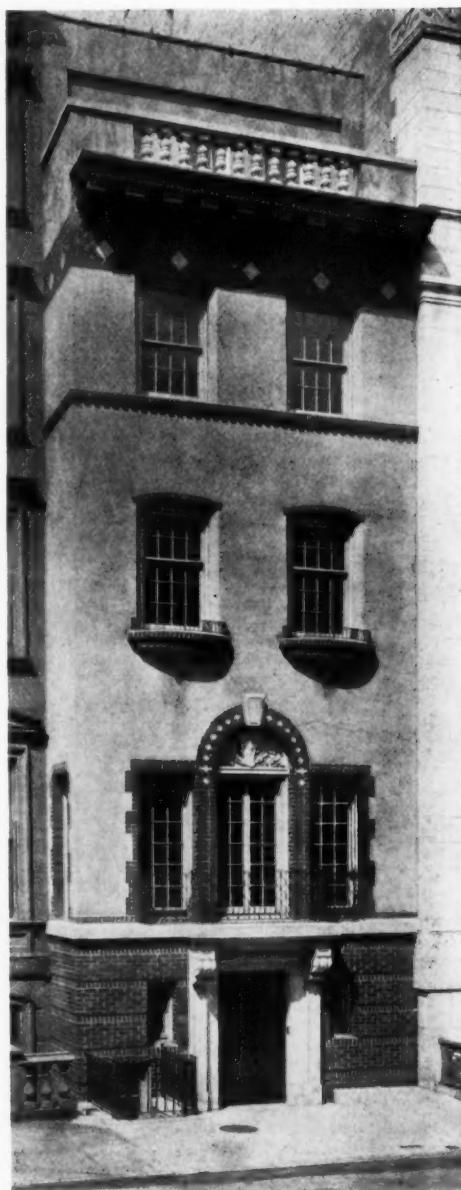
that the Goshen Inn will be reckoned a classic, and the architects as courageous pioneers in still further advancing the art and crafts of building in brick.

For the purpose for which the Goshen Inn was designed—a very modern and even "smart" version of the English roadside inn—the building cannot be denied to possess in a marked degree the two qualities most to be desired in this sort of a building—an appearance at one picturesque and cheerful. The terrace and porch, for *al fresco* meals, is most inviting, and the interiors are all carried out with a great deal of quaintness and charm. All the furniture and hangings were selected with a view of expressing the character of the inn, and of reflecting the informal vein of the architectural treatment.

By way of carrying out in smaller superficial details the aspect of the English country inn the architects had a quaint swinging signboard painted by Mr. Everett Shinn. In mentioning this signboard comment should be made upon the interesting sign which Mr. Shinn painted for the architects to proclaim



TYPICAL FLOOR PLAN OF APARTMENT HOUSE, 144 EAST 40TH ST., N. Y. CITY.  
Walker & Gillette, Architects.

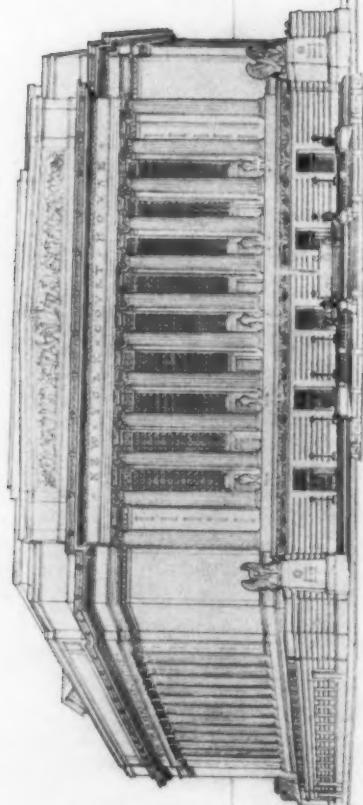


NEW YORK CITY HOUSE, 53 EAST 61ST STREET.  
Walker & Gillette, Architects.

their own office. The sign is reproduced in color on the cover of this issue, and shows the painter in his happiest vein, depicting the spirit of the gay French painters of the time of the last three

PERSPECTIVE DRAWING SUBMITTED IN THE COM-  
PETITION FOR THE NEW YORK COUNTY COURT-HOUSE.

*Walter Black  
Architect*





ACCEPTED DESIGN OF BANK BUILDING FOR THE UNION TRUST COMPANY, NEW YORK CITY.  
Walker & Gillette, Architects.

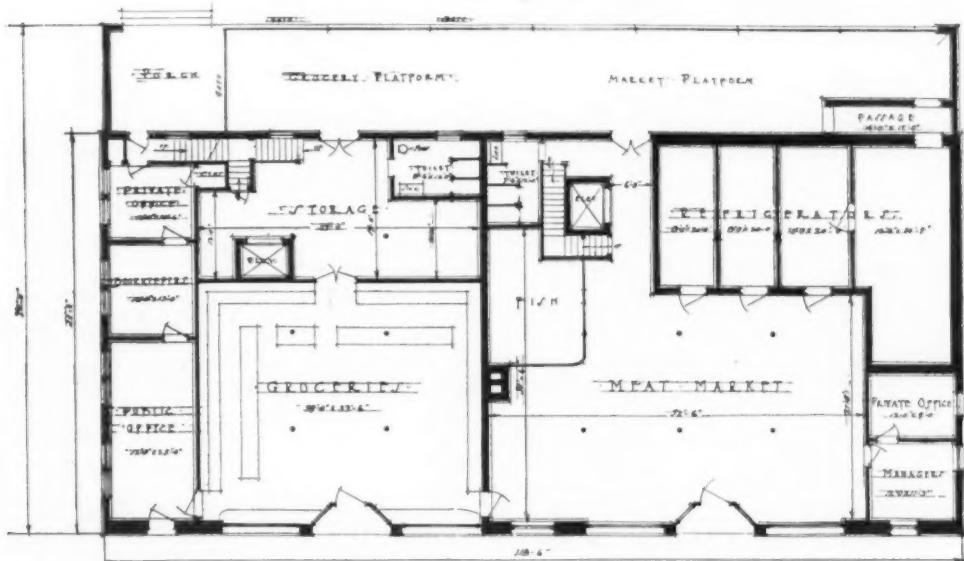
reigning kings of France. Few of Mr. Shinn's achievements have been as successful as his revival of this epoch of art—not only in painting, but in his facile sketches in *sanguine*.

At the time when Mr. Shinn painted the signboard for Walker & Gillette it was discussed in the daily papers as a protest against snobbishness in art, which, in a sense, it was. One side presents a picture of a nobleman of the time of Louis XVI. inspecting (accompanied by *Madame la Marquise*) a blue-print of a chateau, displayed by a businesslike, but rather apprehensive-looking, archi-

tect of the period. As a matter of historic fact, we do not recollect that reproduction by means of blue-printing was known at the time depicted by the costumes, but the whole conceit is so *naïve* and joyous that we are not at all disposed to require literal details. After all, the blue-print is used here only as a symbol, and the "story" is very successfully told in graphic terms. The other side of the sign, which was painted as a hanging sign-board, to be viewed from either side, depicts the happy sequel of the first picture, and the culmination of the architect's labors, wherein he en-



BUILDING FOR THE TUXEDO STORES COMPANY, TUXEDO, N. Y.  
Walker & Gillette, Architects.



PLAN OF BUILDING FOR THE TUXEDO STORES COMPANY, TUXEDO, N. Y.  
Walker & Gillette, Architects.

joys the approval of his noble client's in inspecting the finished château. This side of the sign is more or less lost to the world, since the unreasoning prejudice of some neighbors compelled the architects to take it from its outdoor setting, for now it hangs against the wall and displays but one of its charming pictures.

It is said that Mr. Shinn was inspired to

paint this sign after hearing a lecture by Mr. George De Forest Brush, wherein that noted painter belittled commercialism, which he maintained was incompatible with art. Mr. Shinn, with quaint perversity, decided to do the most commercial piece of painting which he could think of—to paint a sign. To a newspaper reporter he said: "It will have a



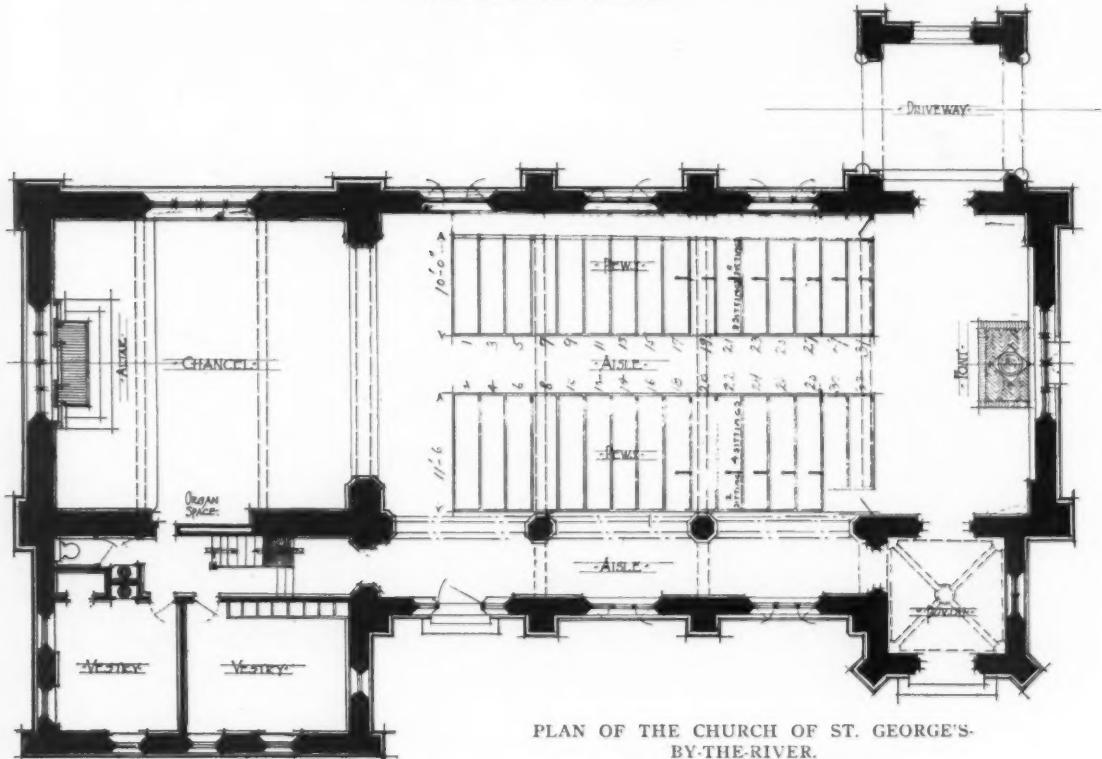
RANCH HOUSE IN WYOMING.  
Walker & Gillette, Architects.



PERSPECTIVE DRAWING FOR THE PROPOSED "BROADWAY GARDENS."  
Walker & Gillette, Architects.  
(The sky and figures in this interesting drawing were done by Everitt Shinn.)



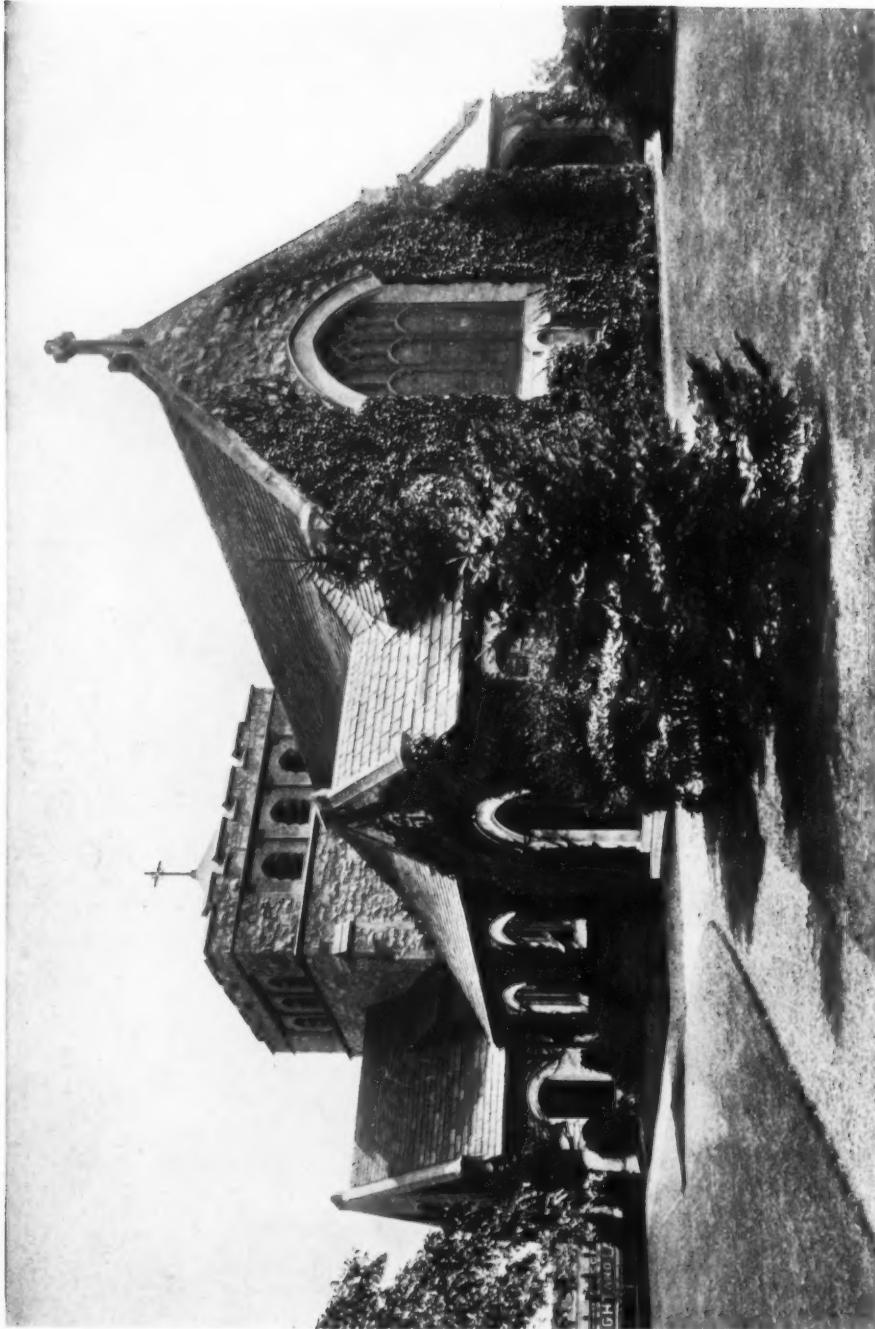
INTERIOR FROM THE CHANCEL—CHURCH OF ST. GEORGES-BY-THE-RIVER, SEABRIGHT, N. J.  
Walker & Gillette, Architects.



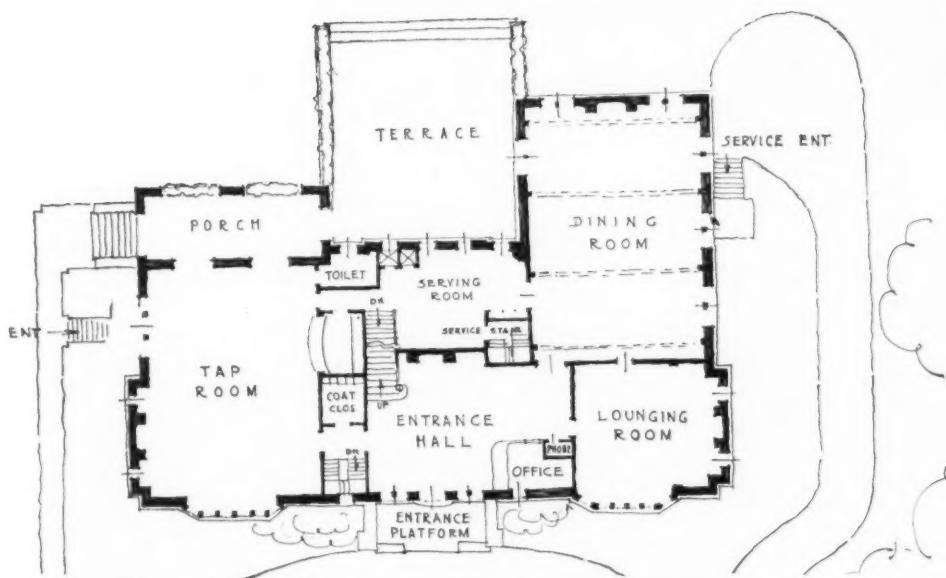


INTERIOR TOWARD THE CHANCEL.—CHURCH OF ST. GEORGE'S-BY-THE-RIVER, SEARIGHT, N. J.

WALKER & GILLETTE, ARCHITECTS.



THE CHURCH OF ST. GEORGE'S-BY-THE-RIVER, SEA-BRIGHT, N. J. WALKER & GUILLETTE, ARCHITECTS.



GROUND FLOOR PLAN OF THE GOSHEN INN, GOSHEN, N. Y.  
Walker & Gillette, Architects.



PORCH, THE GOSHEN INN, GOSHEN, N. Y.  
Walker & Gillette, Architects.



TERRACE—THE GOSHEN INN, GOSHEN, N. Y.  
WALKER & GILLETT, ARCHITECTS.



ENTRANCE DETAIL—THE GOSHEN INN, GOSHEN,  
N. Y. WALKER & GILLETTE, ARCHITECTS.



THE HALL OF THE GOSHEN INN, GOSHEN, N. Y.  
Walker & Gillette, Architects.

carved frame, with flowers at the bottom and garlands of fruit spun all around it, and on the top there will be one of those pediment things, with a T-square in a cartouche. Certainly it is commercial—and I'm proud of doing it. Art belongs to everything in life, and I am tired of hearing this nonsense about 'art for art alone.'" For all that the sign was much talked of as an innovation in art, its painter had the best precedent behind him, and even so great a conservative as the late Mr. John La Farge complimented him on his achievement.

The great Watteau painted a sign for Gersaint, a picture dealer, and it now hangs, priceless, in the old Palace of Berlin, while a shoe dealer's sign by the same artist recently sold for \$42,000. Several other 18th century French painters, such as Boilly and Chardin, did signs, as well, and Mr. Shinn, who has entered so wonderfully into the spirit of Watteau and Fragonard, has done this

architect's sign with the success which he has attained in his other revivals of this school of painting.

For all time this sign will be a peculiarly interesting document for architects and connoisseurs of painting alike. Its color, and the quaint *naïveté* of its conception and execution make this sign-board quite unique, in that it is a commercial undertaking carried out in a vein thoroughly artistic.

In the Greenwich Country Club, Walker and Gillette have carried out an essentially local rendering of an essentially American type of building, and the result is a successful expression of the problem. The design was selected from six competitive schemes, and while the exterior does not show any architectural affectations, the interior is designed to comprise many elaborate conveniences and country club facilities.

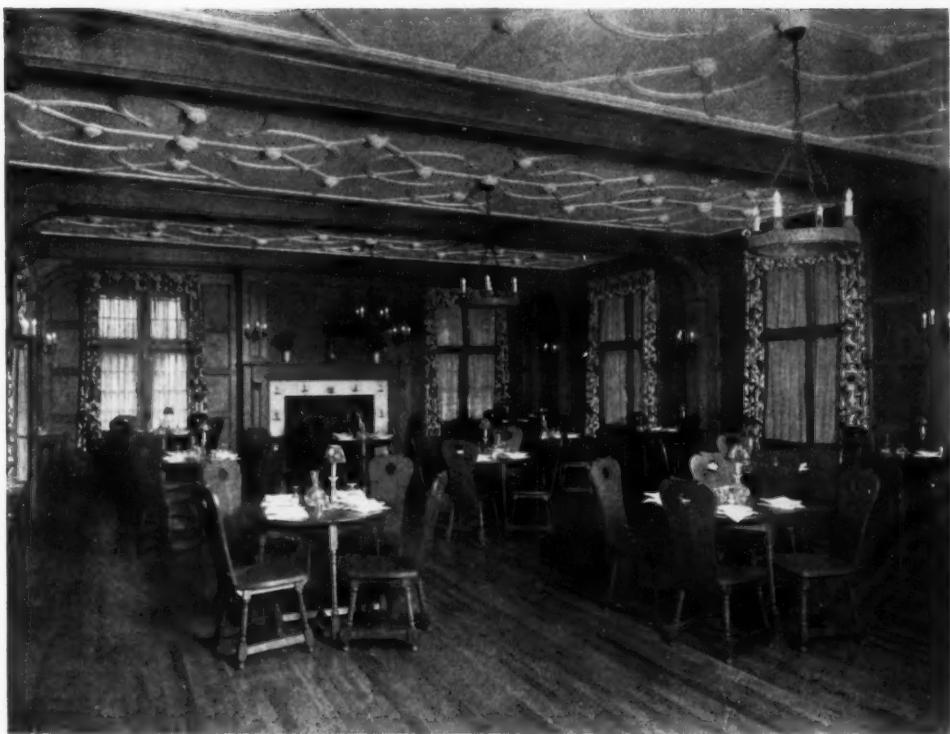
The first story is of local Greenwich stone, the roof a great gambrel evolved



DETAIL — TERRACE AND PORCH,  
THE GOSHEN INN, GOSHEN, N. Y.  
WALKER & GILLETTE, ARCHITECTS.



THE TAP ROOM—THE GOSHEN INN, GOSHEN, N. Y.  
Walker & Gillette, Architects.



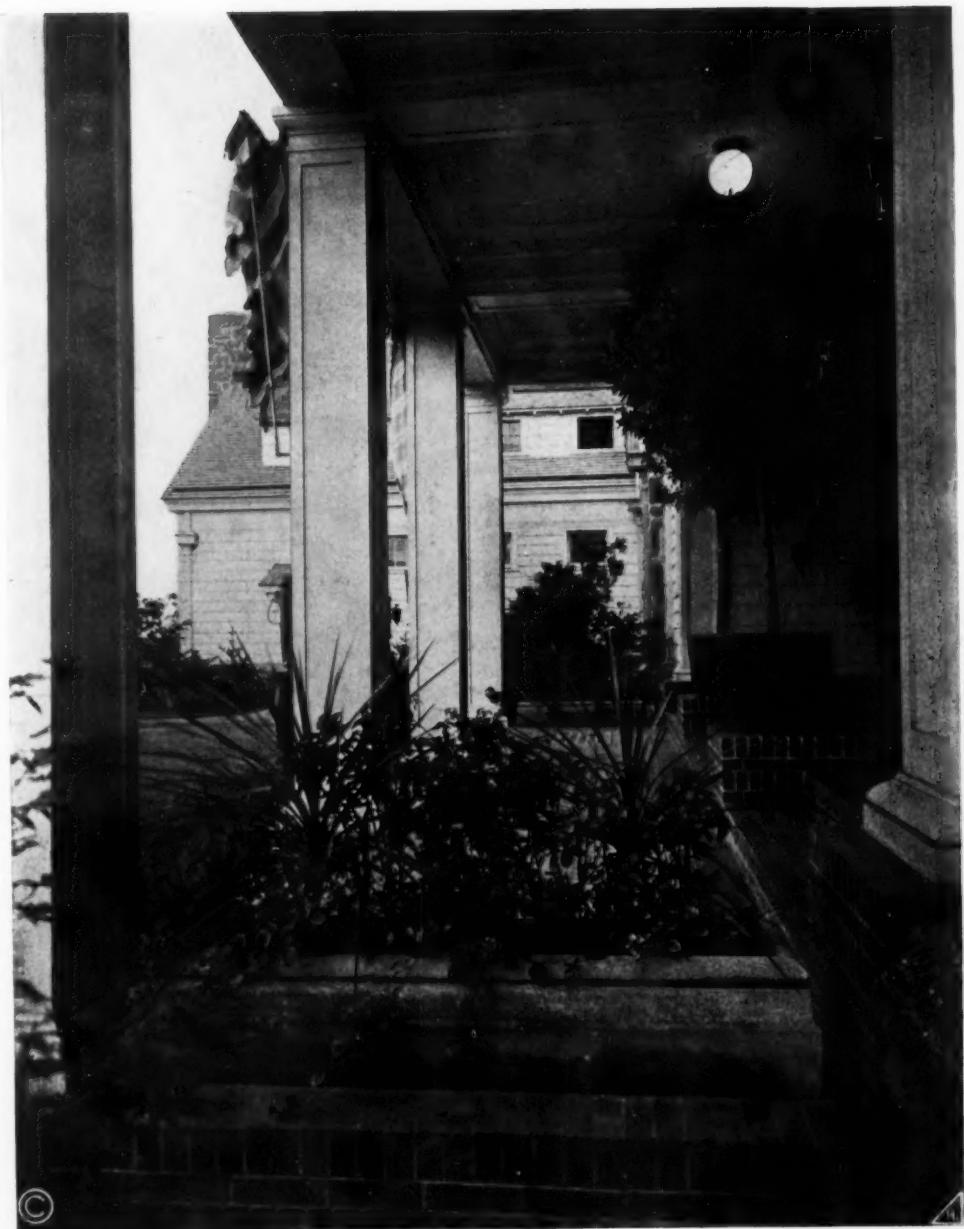
DINING-ROOM—THE GOSHEN INN, GOSHEN, N. Y.  
Walker & Gillette, Architects.



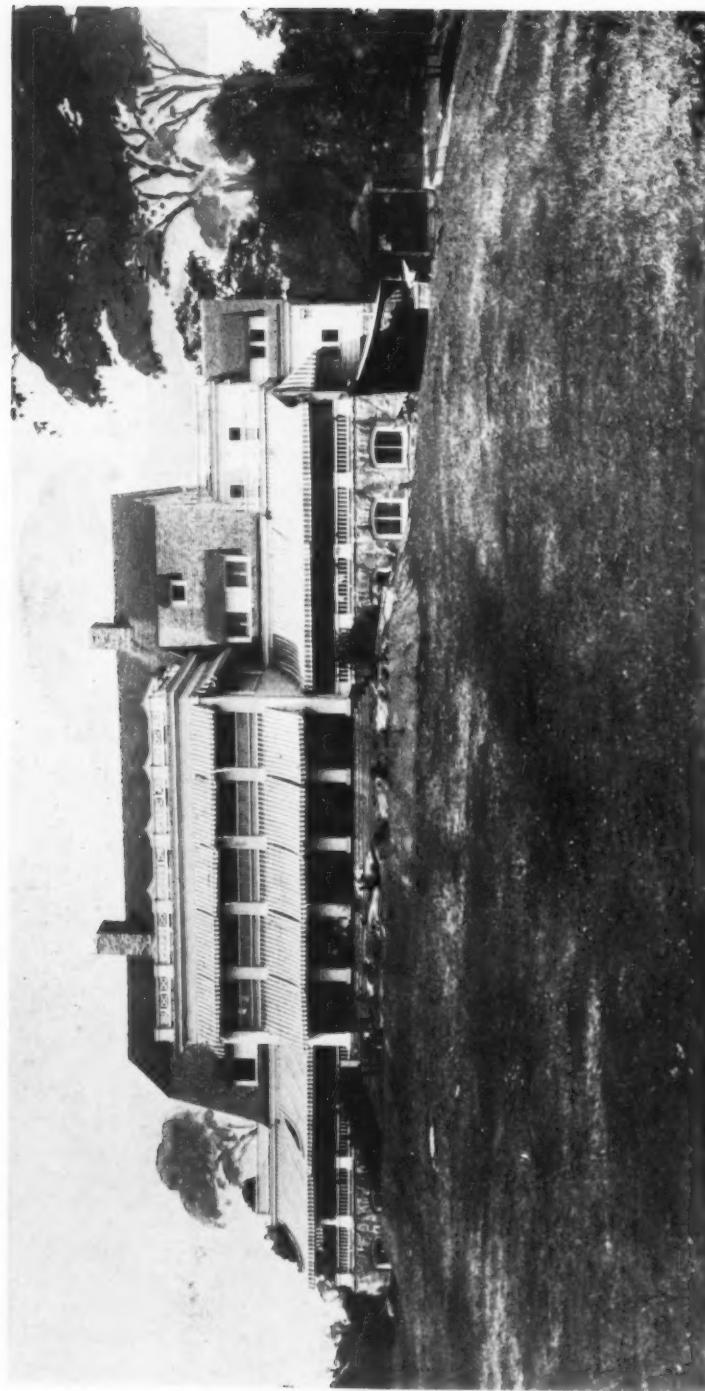
A SITTING-ROOM—THE GOSHEN INN, GOSHEN, N. Y.  
Walker & Gillette, Architects.



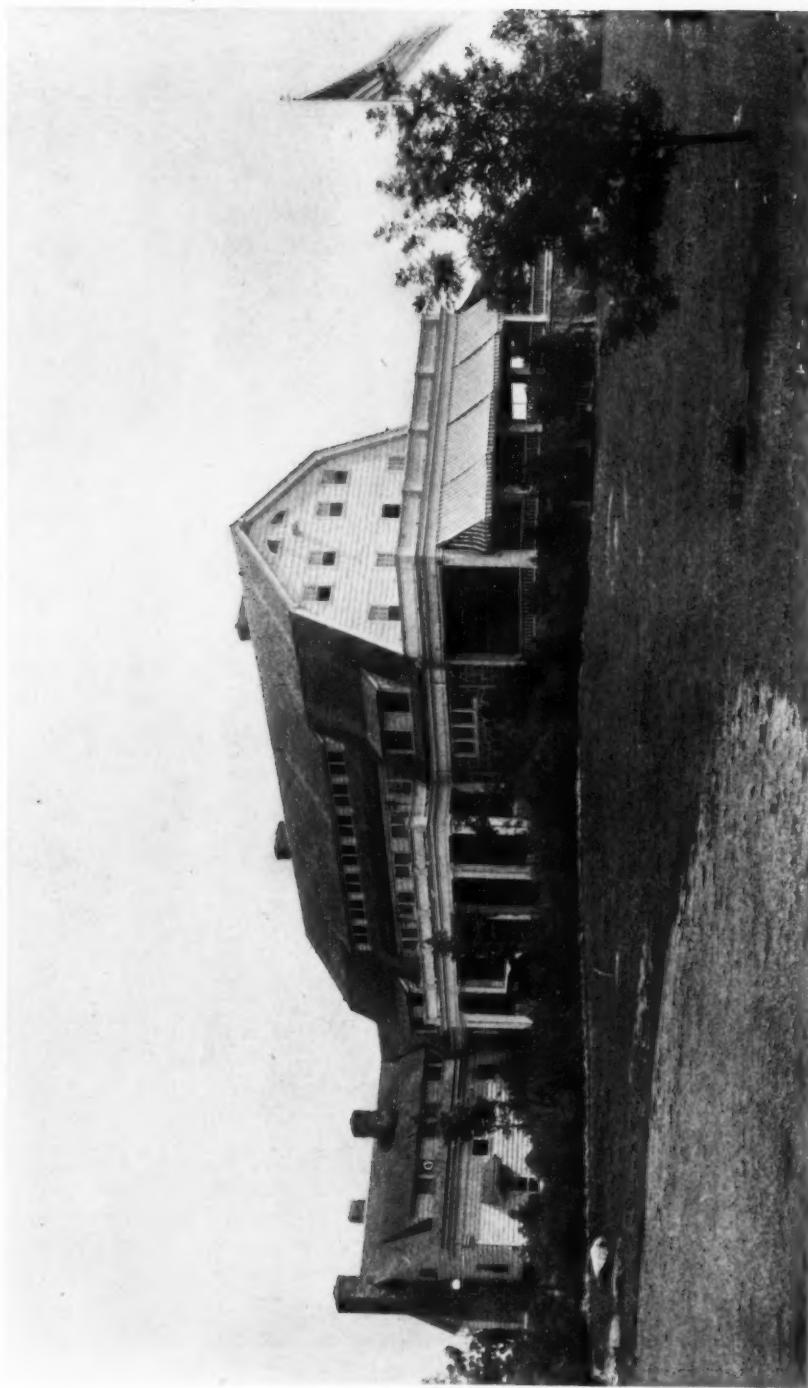
TWO BEDROOMS—THE GOSHEN INN, GOSHEN, N. Y.  
Walker & Gillette, Architects.



DETAIL—THE GREENWICH COUNTRY CLUB, GREENWICH, CONN.  
WALKER & GILLETTE, ARCHITECTS.



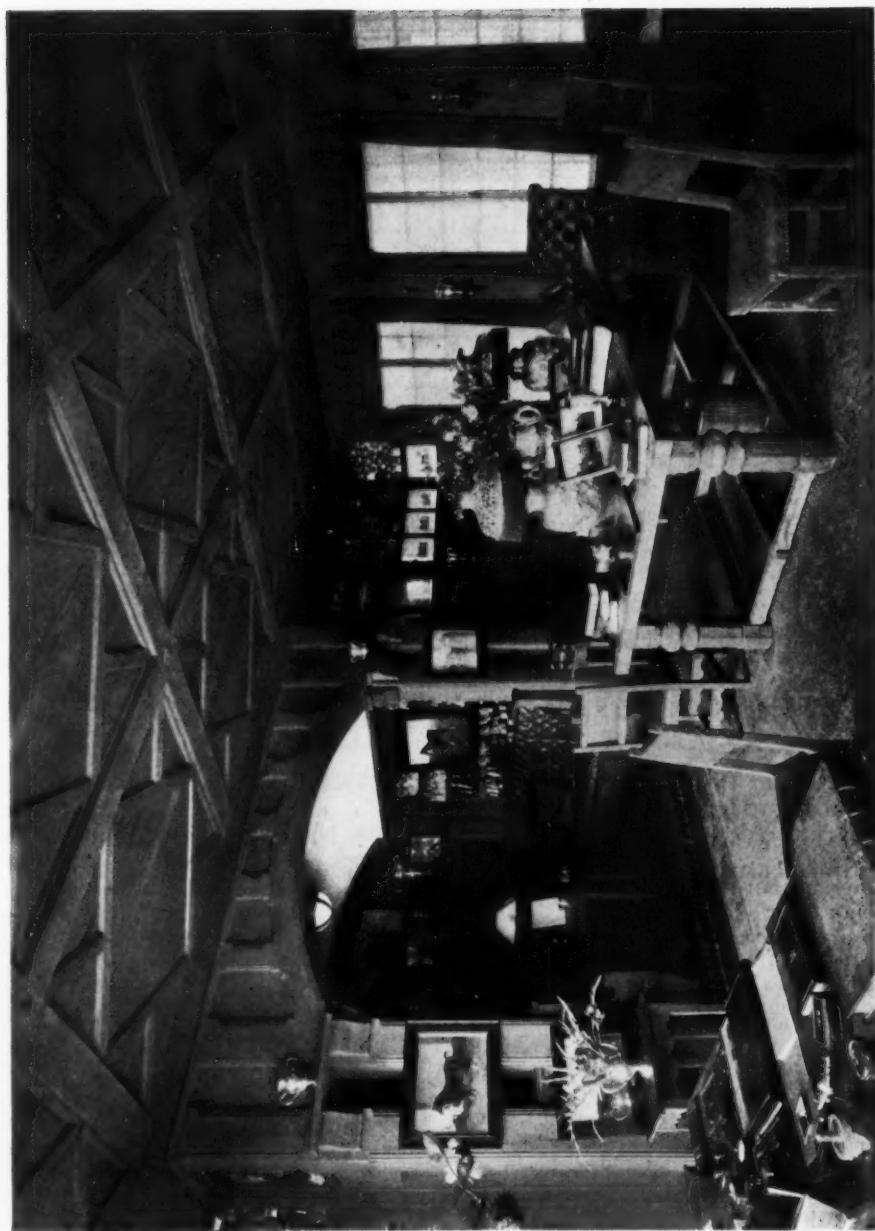
THE GREENWICH COUNTRY CLUB, GREENWICH,  
CONN. WALKER & GILLETTE, ARCHITECTS.



THE GREENWICH COUNTRY CLUB, GREENWICH,  
CONN. WALKER & GILLETTE, ARCHITECTS.



✓ INTERIOR OF PRIVATE TRAINING RING FOR  
REGINALD C. VANDERBILT ESO, NEWPORT, R. I.  
WALKER & GILLETT, ARCHITECTS.



THE LOUNGING ROOM—PRIVATE TRAINING RING FOR  
REGINALD C. VANDERBILT ESQ., NEWPORT, R. I.  
WALKER & GILLETTE,  
ARCHITECTS.



A PROFESSIONAL BUILDING FOR PHYSICIANS AND SURGEONS, MADISON AVENUE,  
NEW YORK CITY.

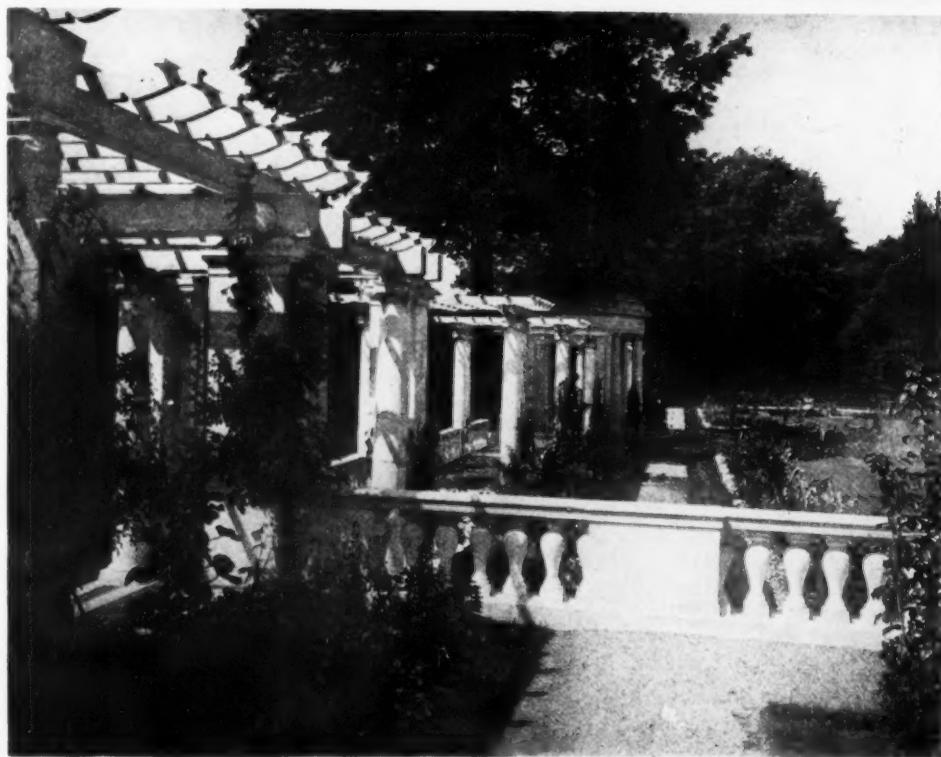
Walker & Gillette, Architects.

from the Dutch type, and though the portico overlooking Long Island Sound suggests the South by its "gallery," the increase in outdoor living space atones for any anachronism in local accuracy. The north or entrance front, as in the plans of many recent country houses, is frankly arranged to facilitate arriving and departing traffic, and is flanked on one side by the service wing, while the south front corresponds to the "garden front" of a country home, and is free of any proximity with the service wing. The plan includes lounging rooms, dining rooms, café, card rooms, locker rooms, bowling alley and swimming pool, as well as an innovation in the form of private dressing rooms with showers, which are designed for rental by the year.

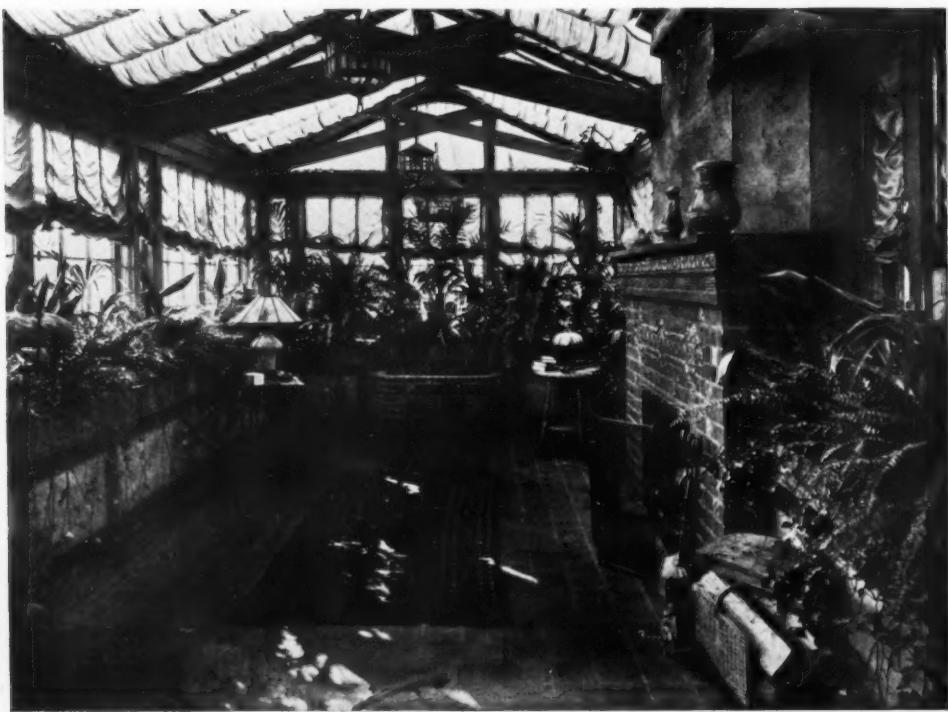
The solarium of the city residence of H. P. Davison, Esq., shows in an excep-

tional way the livable qualities which may be attained in this new adjunct to the city house. In this case the house is not a new house throughout and this addition has ingeniously been placed over an extension at the rear. The roofing is of glass on open timber trusses, the flooring is of tile, and while this solarium partakes of the nature of a conservatory in its housing of plants, it holds a great advantage over the old idea of a "conservatory" in that it is designed also to live in. Informal furniture has been appropriately chosen for its conformity with the treatment of the whole sun-parlor—it is almost like garden furniture, for the room is a garden.

If there were no other feature to differentiate the solarium from the old-fashioned "conservatory," the fireplace alone would do so. This fireplace, as well as the lower walls and the fountain,



SOLARIUM IN THE RESIDENCE OF H. P. DAVISON, ESQ., NEW YORK CITY.  
Walker & Gillette, Architects.



SOLARIUM IN THE RESIDENCE OF H. P. DAVISON, ESQ., NEW YORK CITY.  
Walker & Gillette, Architects.

have been happily carried out in that type of tile which is known as "Moravian" tile. The colors are at once rich and subdued, with a great range of dull, harmonious colors, with interesting variety of shapes and designs. For this sort of use it is hard to find any accessory building material which affords such extremely interesting possibilities in texture and color, while its quaint informality seems peculiarly appropriate to a part of the house which is neither exterior nor interior, yet essentially to be used as a garden.

It is curious that the idea of the solarium has not been evolved from the conservatory long before the present, for the conservatory in itself was a distinctly limited affair. One entered only to look at the flowers, if at all. It was little more than a small attached greenhouse, and was often shut off to make possible an artificial (and uncomfortably high) temperature for exotic plants.

The solarium, on the other hand, is

obviously a livable part of the house, and in the case of the example illustrated a very livable part. It has, indeed, overshadowed in popularity all the rest of the house put together, being regularly sought for the morning sunbath, the afternoon siesta, the five-o'clock tea and the after-dinner coffee. It is by no means a formidable undertaking to plan and carry out the building of the solarium, especially in cases where the dining-room (from which it is most desirable to have it open) is situated a full story above the level of the back yard. If there is no existing kitchen extension on which to build it, it is no very great undertaking to add one. It will add a spacious laundry or servants' dining-room downstairs, and necessitates only a brick or hollow-tile wall built out to the size desired for the proposed solarium. The roof of this, in order to hold the tile floor of the sun-parlor, may be constructed of light structural steel, hollow tile and two inches or so of cinder concrete, or may even con-

sist of heavy timbers, fireproofed and prepared to take the finished tile floor.

The superstructure of the solarium must be designed, obviously, as nearly as possible entirely of glass, such happy features as the introduction of Moravian tile, or of fireplaces, fountains, aquaria or other embellishments being resultant from the taste and ingenuity of architect or owner, or both.

There is a good deal of architectural ingenuity from the structural standpoint in the design of the great wooden trusses supporting the roof of the private training ring for Mr. Vanderbilt—and an illustration, if additional illustrations could be said to be necessary, of the qualities

of diversity and invention which the architects in general practice to-day must possess.

Perhaps the most noteworthy point in the varied work of Walker & Gillette is the fact that they have not attempted to impose a previous set of conditions upon a problem governed by a different set of conditions.

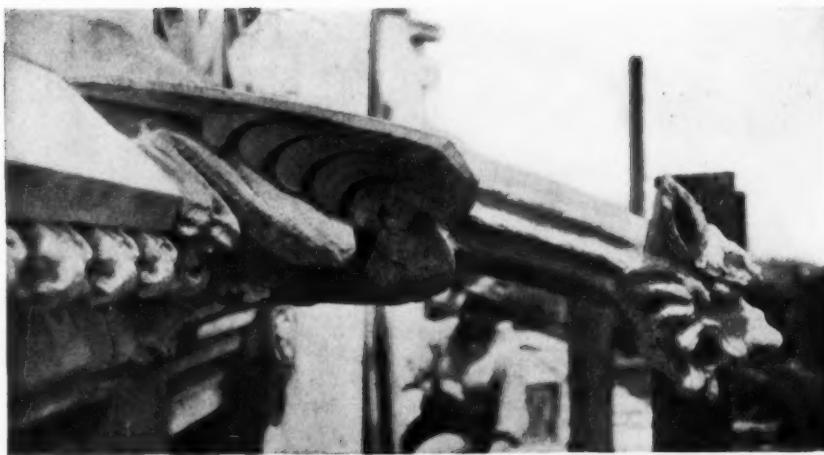
In each case they have allowed the problem in hand to dictate certain important points in its solution, and have expressed in a number of different kinds of buildings a quality of selective architectural judgment which is at once a cause and a result of our very diverse architecture in this country.



INTERIOR OF THE OFFICE, RECEPTION ROOM OF WALKER & GILLETTE, ARCHITECTS,  
NEW YORK CITY.



THE CHAPEL OF THE QUEEN OF ALL SAINTS, BROOKLYN,  
N. Y.  
REILEY & STEINBACK, ARCHITECTS.



DETAIL OF GARGOYLE, QUEEN OF ALL SAINTS CHAPEL, BROOKLYN, N. Y.  
Reiley & Steinback, Architects.

## THE CHAPEL OF THE QUEEN OF ALL SAINTS, BROOKLYN, N. Y.

Reiley & Steinback, Architects



CHURCH ARCHITECTURE in its most recent acquisitions is the richer by the addition of an interesting study in a certain type of French Gothic designed by the firm of Reiley & Steinback for the Chapel of the Queen of All Saints in Brooklyn, N. Y.

This chapel, which is part of the long-abandoned Roman Catholic Cathedral project, occupies a plot of ground 100 feet by 220 feet, at the corner of Lafayette and Vanderbilt Avenues, with the long side on the latter, where a plot 25 feet by 100 feet will be taken up by the future part of the rectory. A portion of this rectory forms part of the present building, which comprises a chapel, a parochial school and a parochial hall.

The school, which contains five classrooms on a floor, excepting the first and second floors, faces Lafayette Avenue, with the girls' entrance on the Vanderbilt Avenue side and the boys' en-

trance on a court on the opposite end of the building. This leaves the central portion of the Lafayette Avenue façade available for the main entrance of the chapel and of the hall below, both of which are reached through a vaulted vestibule, running through two stories of the central portion of the school. This vestibule also affords communication to the school entrances and stairways on either side, by means of bronze and glass grilles. The upper portion of the school is reached by these two stairways. Beneath the roof of the school there is a gymnasium, with locker rooms and showers, and from the gymnasium steps lead to the tower.

The boiler rooms and coal bunkers for the school, chapel and hall are located beneath the main vestibule, and on either side of this plant are located play-rooms, one for boys and one for girls.

Entering the main vestibule, from which a broad stairway leads into the chapel, a striking effect of depth is produced by the vaulting of the sanctuary. The hall below the chapel is reached from the vestibule by two short stair-



THE BISHOP'S CHAIR—CHAPEL OF THE  
QUEEN OF ALL SAINTS, BROOKLYN, N. Y.,  
Carved by the Instructor in Wood-Carving,  
Pratt Institute, Brooklyn, N. Y.

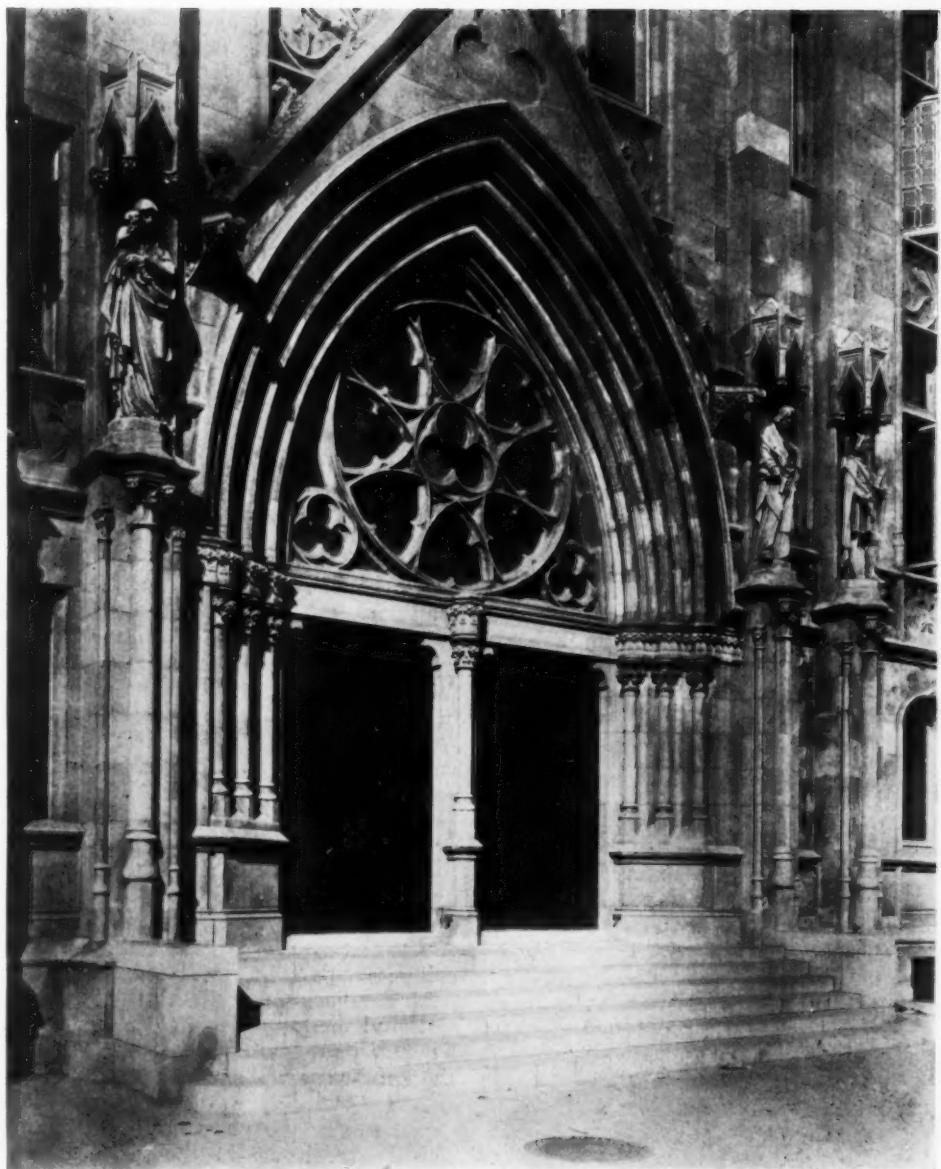
runs, and at its four corners, at each end of the two side aisles, are small vestibules leading out to court-yards. The ceiling of the hall is tile-vaulted, and the

spaces between its limestone piers are entirely occupied by windows, carried out in a simple design in beaded glass, yellow in tone, with a more pronounced yellow border, effecting a warm amber tone in the interior. There are no flat wall-spaces in the hall, except those under the windows, and here the walls contain the heating and ventilating ducts, with registers located in the window-sills. The far end of the hall is a raised platform, or stage, with dressing-rooms on either side, these being reached from the two vestibules of the rear corners of the hall, as well as from a separate entrance on Vanderbilt Avenue.

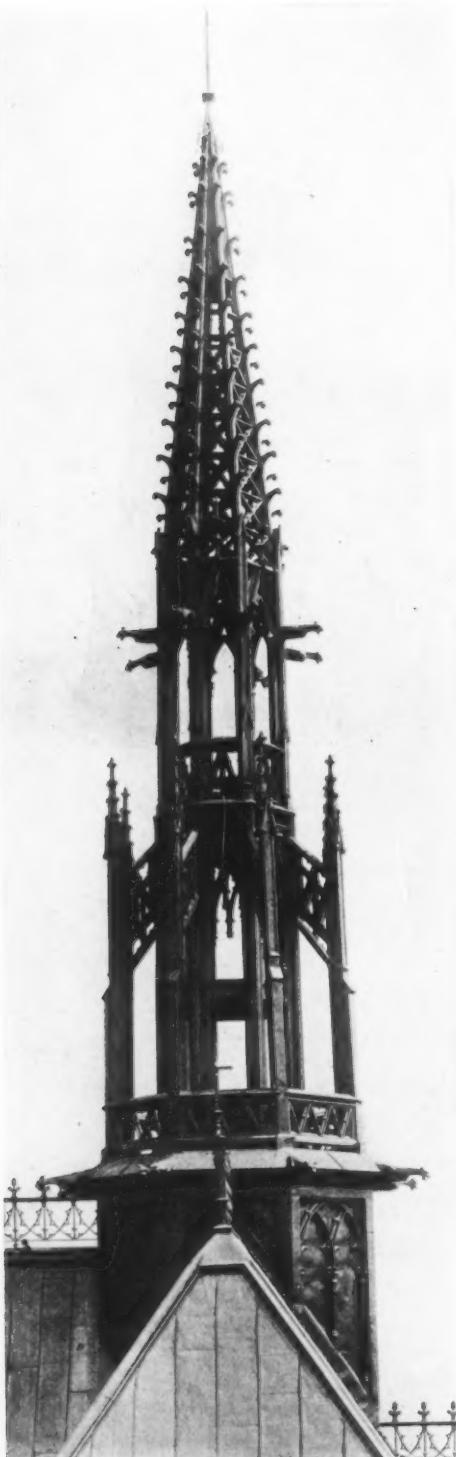
The chapel itself, above the hall, is 62 feet in height from the floor to the apex



DETAIL OF FINIAL—EMBLEM OF ONE OF  
THE FOUR EVANGELISTS, CHAPEL OF  
THE QUEEN OF ALL SAINTS,  
BROOKLYN, N. Y.  
Reiley & Steinback, Architects.



ENTRANCE DETAIL—QUEEN OF ALL  
SAINTS CHAPEL, BROOKLYN, N. Y.  
REILEY & STEINBACK, ARCHITECTS.



of the vaulting, and consists of seven 16-foot bays, containing windows which reach from pier to pier. Over a portion of the main entrance vestibule is the organ loft, which utilizes the dark area of the school building, and at the other end of the chapel is the sanctuary, which utilizes a similar dark area of the rectory. On either side of the sanctuary are located the sacristies, which will form a portion of the future rectory.

Besides the main entrance to the chapel, there are exits at the four end bays, the two in the rear opening upon an exterior balcony with outside stairways.

As in the hall below, the chapel is heated and ventilated by means of ducts leading through the walls beneath the windows, but here, instead of registers, circulation is had through a band of carved stone tracery directly under the window sills, about fifteen feet above the floor.

The gallery rail and the altar rail, as well as the pulpit and its spiral stairs and the tracery of the windows are of carved limestone, the same material being used for the columns and for the ribs of the vaulting. The vaulting itself is of tile, and thus the interior depends for its color effect almost entirely upon the stained glass windows and the rich vestments used, the windows being carried out in a vein somewhat similar to those of *Sainte-Chapelle* in Paris.

The interestingly designed sanctuary rail gates are of bronze, left in its natural color for harmonizing with the limestone rail, and the altar is built of Caen stone, warmer in tone than the stone walls of the sanctuary walls which surround it.

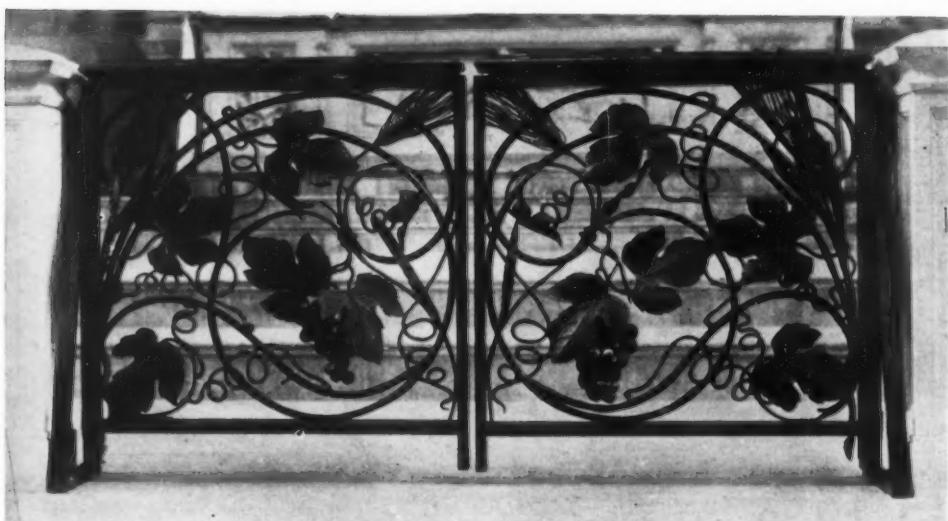
A simple Gothic treatment was adhered to for the pews, greater elaboration being shown in the richly carved Bishop's chair, emblazoned with a polychrome coat of arms on the back.

The space above the vaulting of the chapel is to be used in future development for a library, with alcoves between the steel roof-trusses and access from the school at one end and from the future rectory at the other.

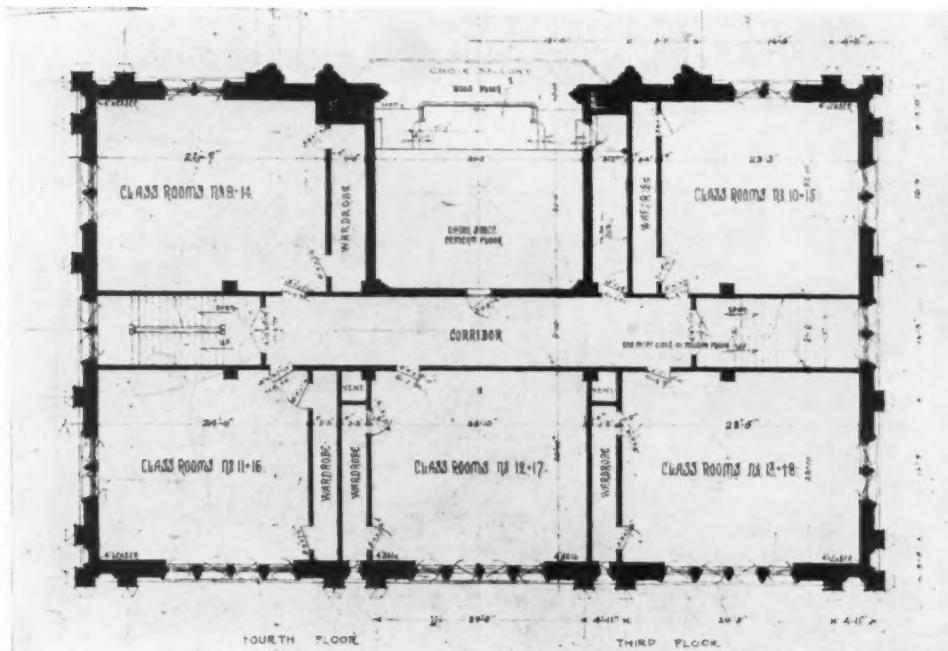
The exterior sculpture of the building is well-placed and adequately carried out, the figures at the entrance and before



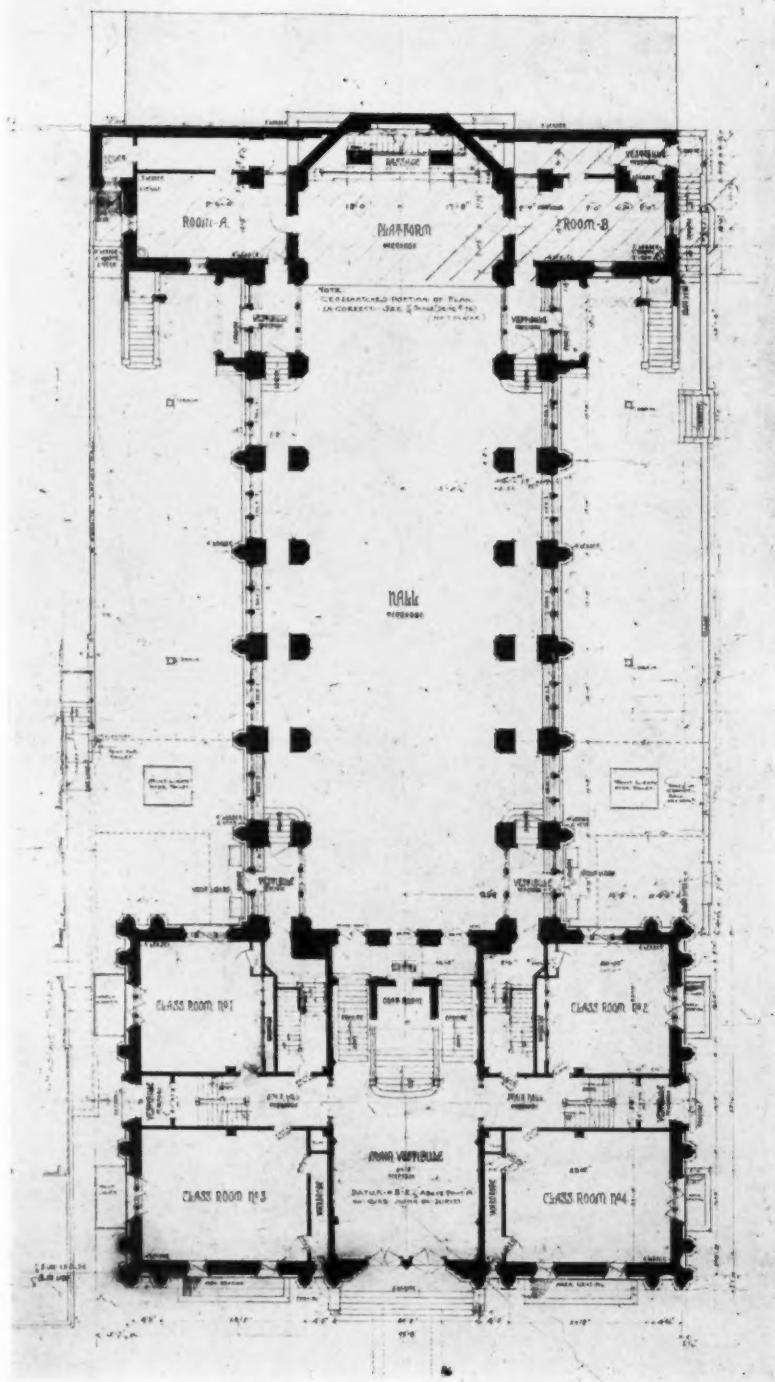
ELEVATION—QUEEN OF ALL SAINTS CHAPEL,  
BROOKLYN, N. Y. REILEY & STEINBACK, ARCHITECTS.



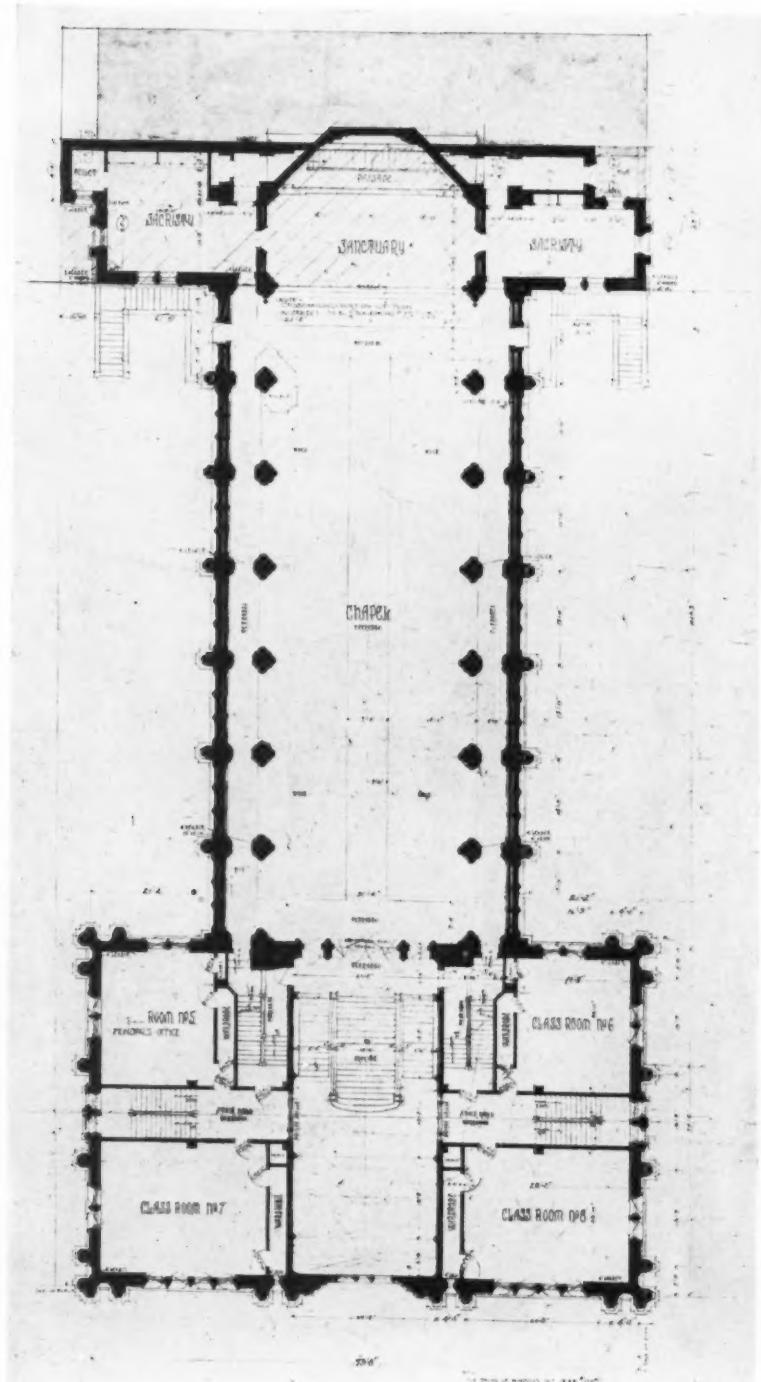
DETAIL—BRONZE GATES IN THE ALTAR RAIL—CHAPEL OF THE QUEEN OF ALL SAINTS,  
BROOKLYN, N. Y.  
Reiley & Steinback, Architects.



PLAN (ENLARGED) OF THE UPPER PORTION OF THE SCHOOL BUILDING, CHAPEL OF  
THE QUEEN OF ALL SAINTS, BROOKLYN, N. Y.  
Reiley & Steinback, Architects.



BASEMENT PLAN—CHAPEL OF THE QUEEN OF ALL SAINTS,  
BROOKLYN, N. Y.  
REILEY & STEINBACK, ARCHITECTS.



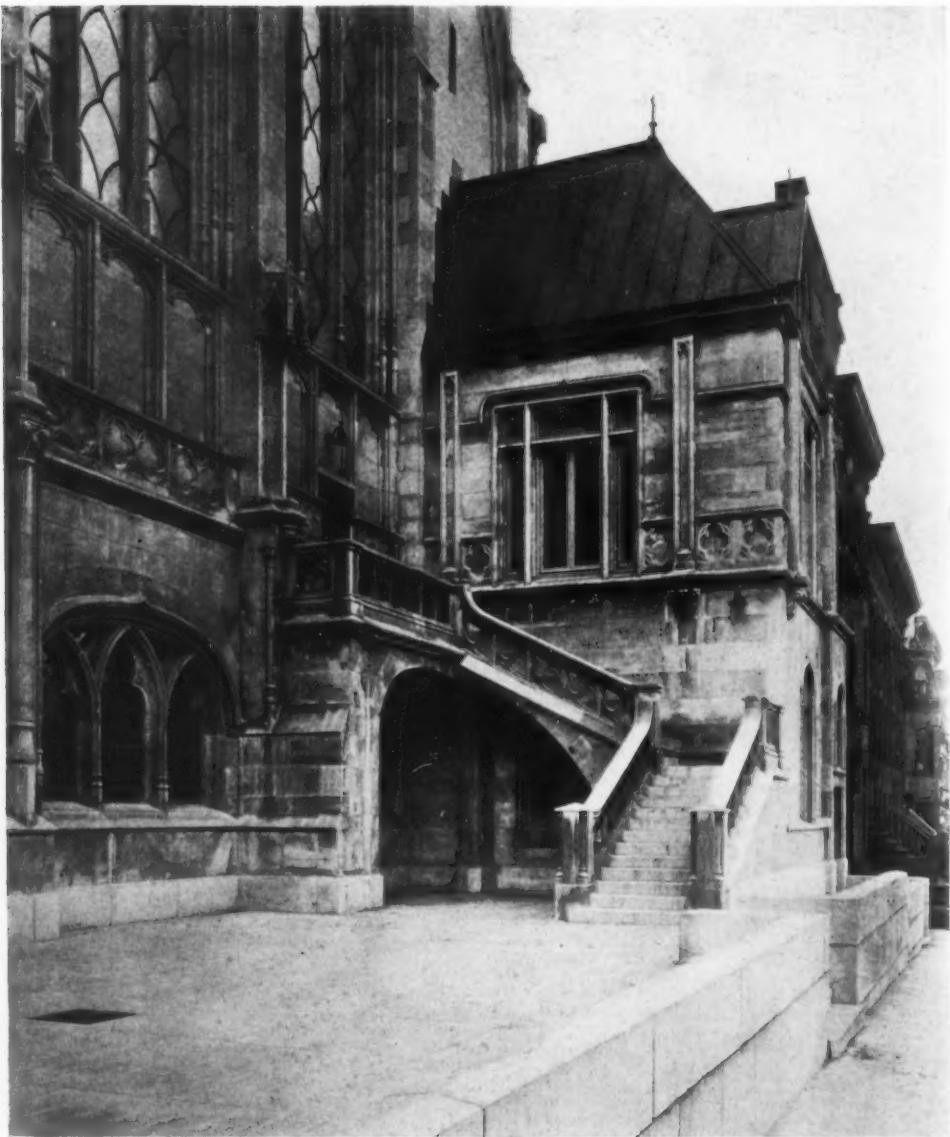
PLAN OF THE CHAPEL OF THE QUEEN OF ALL SAINTS,  
BROOKLYN, N. Y. REILEY & STEINBACK, ARCHITECTS.



INTERIOR—CHAPEL OF THE QUEEN OF ALL SAINTS, BROOKLYN, N. Y.  
Reiley & Steinback, Architects.

the buttresses being gifts of parishioners. Near the top of the building over the boys' and girls' school entrances, are carved the arms of Bishop McDonnell and Bishop Mundelein, in strong bas-relief. Around part of the fifth floor of

the school there is an exterior gallery, the rail of which caps the walls, and here the buttresses end in pinnacles, from some of which the gallery is spanned by flying buttresses to the dormers. Four of the pinnacles are topped by the sym-



STAIR DETAIL—QUEEN OF ALL SAINTS CHAPEL, BROOKLYN, N. Y.  
Reiley & Steinback, Architects.

bolic figures of the Four Evangelists, strongly carved in stone, while numerous gargoylea lend interesting incident to the detail.

Most marked of all French characteristics of the Queen of All Saints chapel is the copper *flèche*, or spire, in well-studied scale not only in proportion but

in detail, with the building. The building as a whole is distinctly a significant addition to church architecture, but should not be compared with similar buildings designed in more florid styles of Gothic.

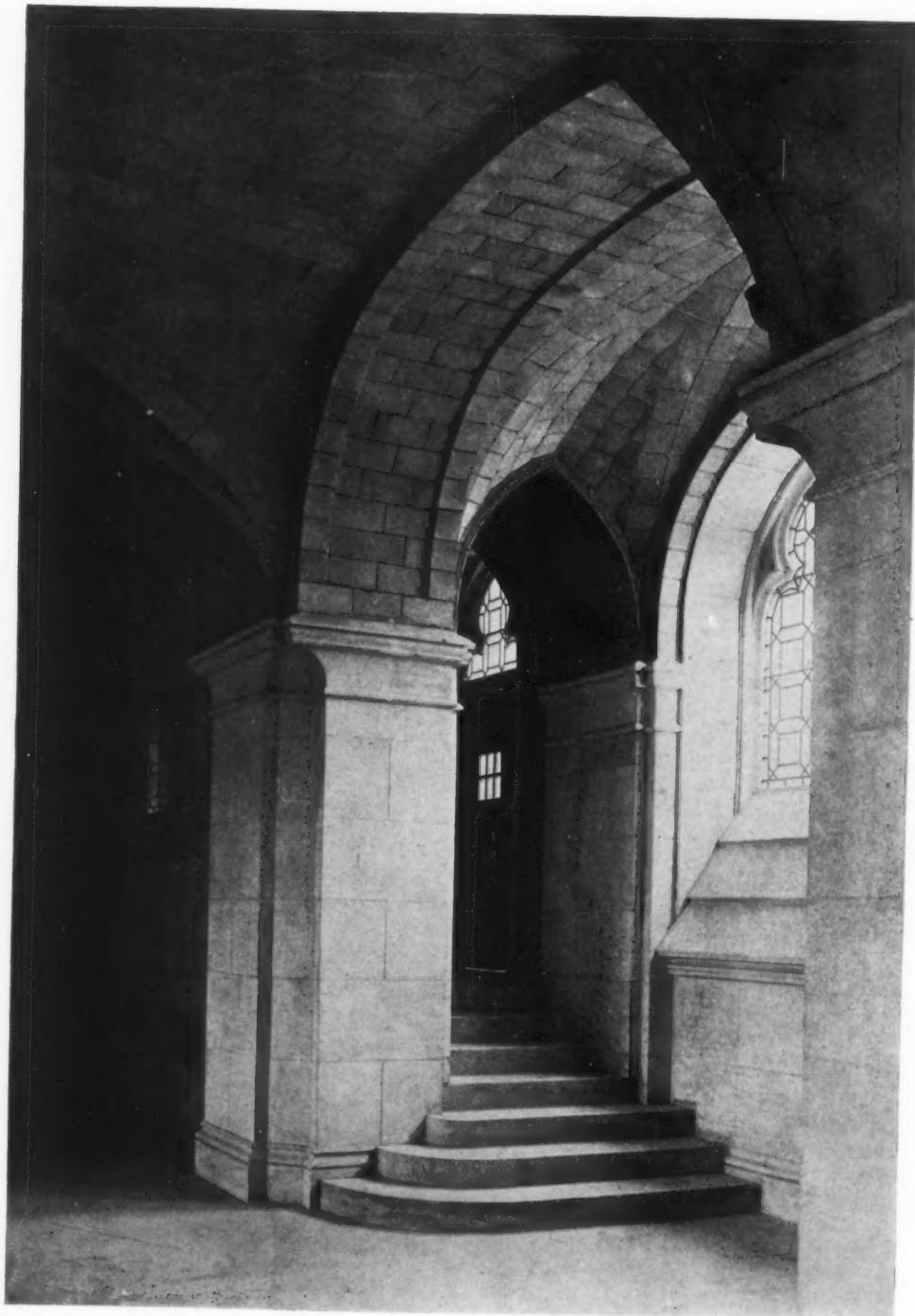
The principal characteristic of the style which inspired the architects



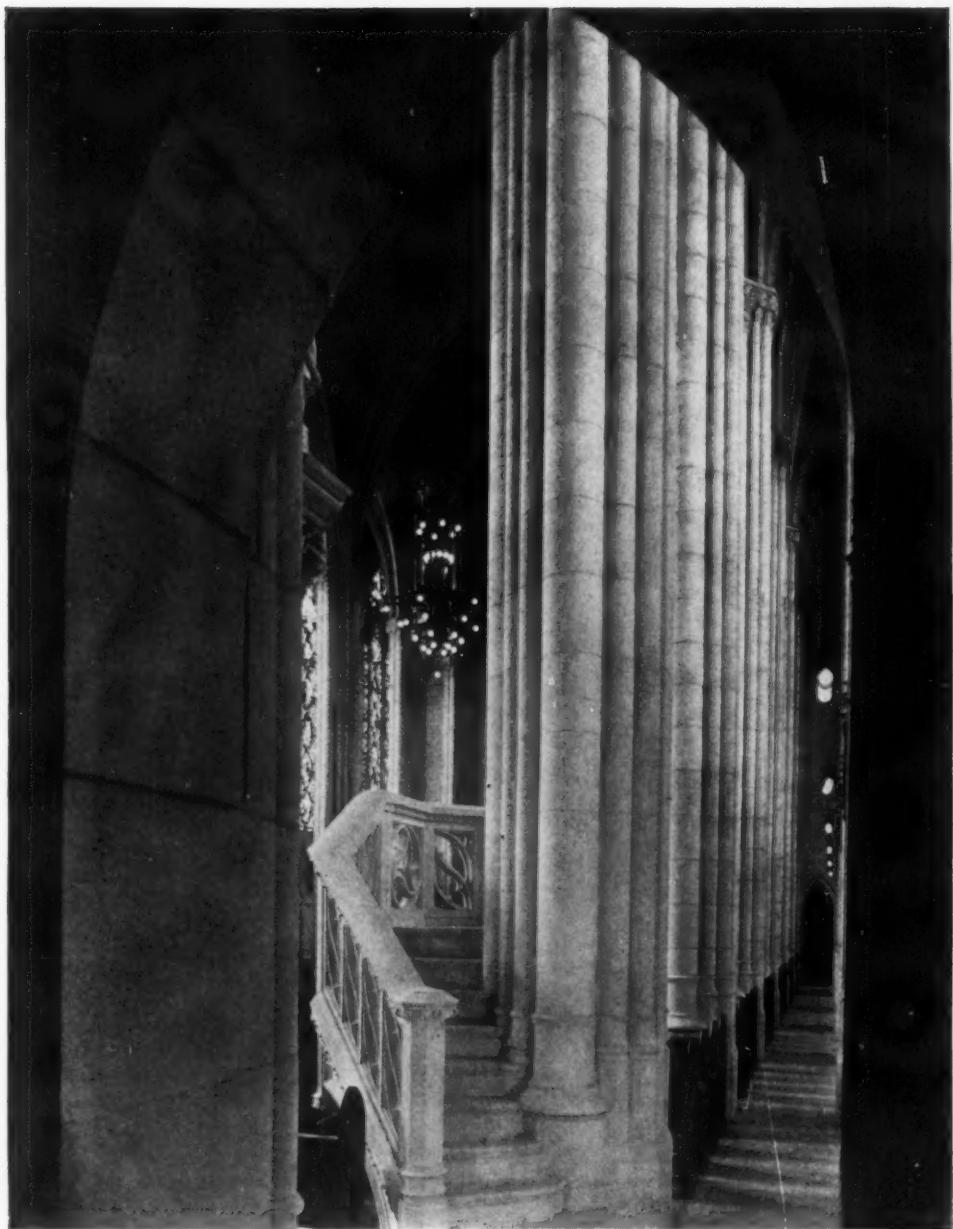
DETAIL—QUEEN OF ALL SAINTS CHAPEL, BROOKLYN, N. Y.  
Reiley & Steinback, Architects.

of the Queen of All Saints is its precision and the finesse and attenuation of its members—a trio of characteristics which the French sum up in the term *sec*, or dry. In view of the extreme difficulty of

attaining architectural expression today in a style within a style—a specific type of Gothic—the architects are to be congratulated upon the success with which they have attained such expression.



DETAIL—QUEEN OF ALL SAINTS CHAPEL, BROOKLYN.  
N. Y. REILEY & STEINBACK, ARCHITECTS.



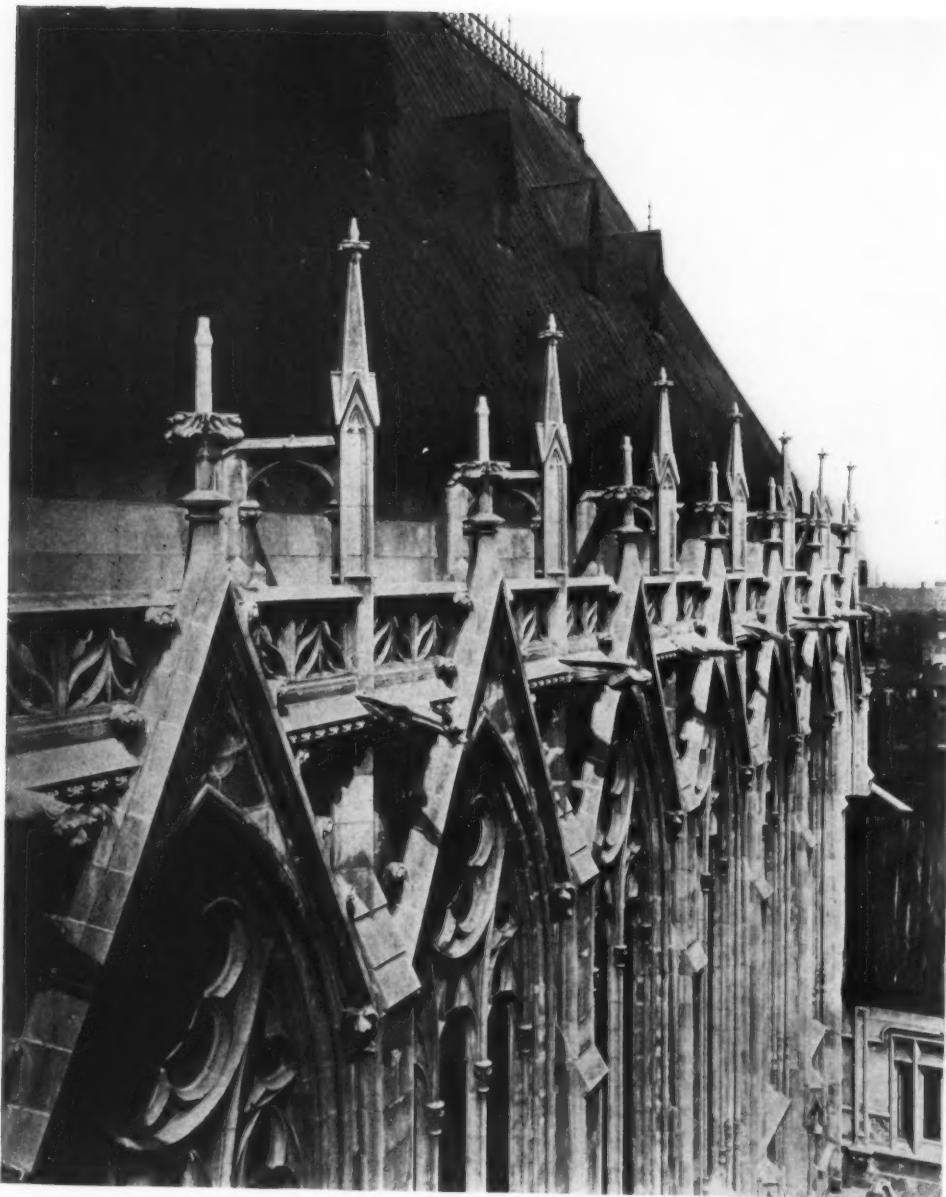
INTERIOR—QUEEN OF ALL SAINTS CHAPEL, BROOKLYN,  
N. Y. REILEY & STEINBACK, ARCHITECTS.



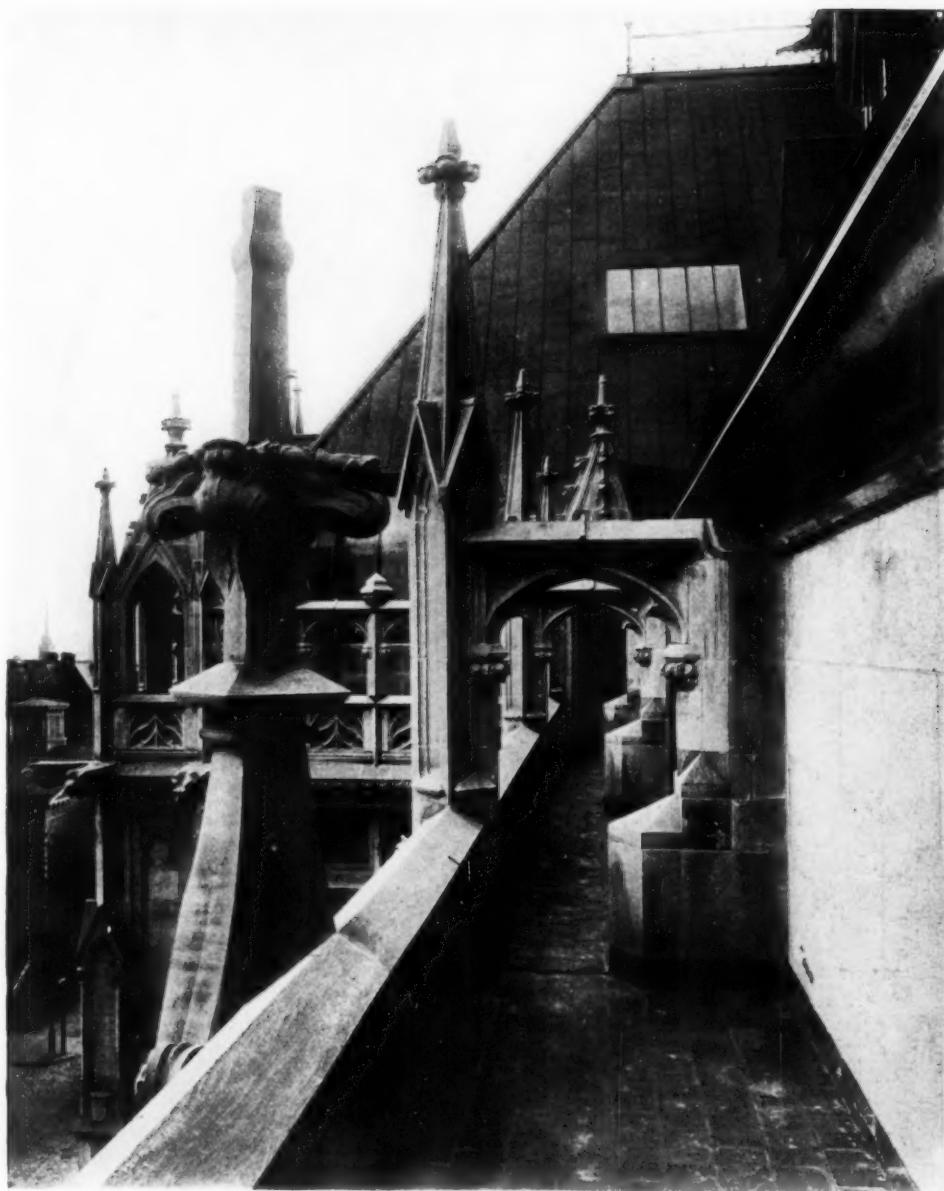
DETAIL OF PULPIT—QUEEN OF ALL SAINTS CHAPEL,  
BROOKLYN, N. Y. REILEY & STEINBACK, ARCHITECTS.



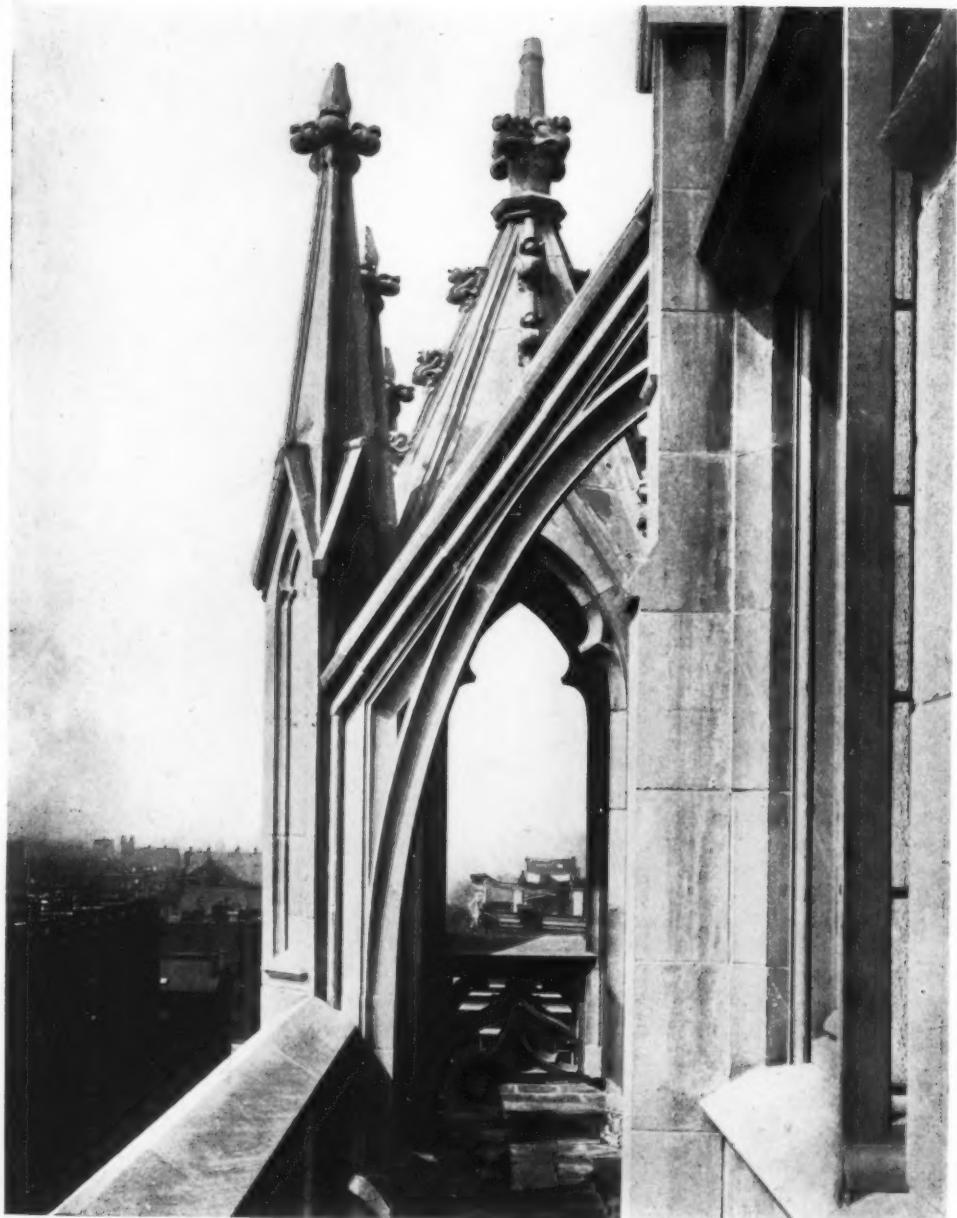
DETAIL OF PULPIT—QUEEN OF ALL SAINTS CHAPEL,  
BROOKLYN, N. Y. REILEY & STEINBACK, ARCHITECTS.



DETAIL—QUEEN OF ALL SAINTS CHAPEL, BROOKLYN,  
N. Y. REILEY & STEINBACK, ARCHITECTS.



DETAIL--QUEEN OF ALL SAINTS CHAPEL, BROOKLYN.  
N. Y. REILEY & STEINBACK, ARCHITECTS.



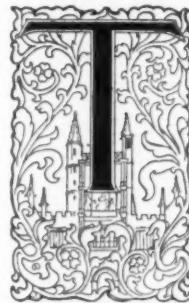
DETAIL—QUEEN OF ALL SAINTS CHAPEL, BROOKLYN,  
N. Y. REILEY & STEINBACK, ARCHITECTS.

# WHAT DO WE KNOW ABOUT LIGHTING

A STUDY THEORETICAL, SCIENTIFIC & PRACTICAL  
By F. LAURENT GODINEZ, CONSULTING LIGHTING SPECIALIST

## VIII.--The Lighting of the Home

NOTE.—Residence lighting is a matter with which, as a rule, the resident has little or nothing to say, the lighting arrangements being definitely made prior to his occupancy of the premises. In a discussion of appropriate lighting for the home, it is not glittering generalities which are desired. The subject requires practical suggestions, of sufficient breadth to cover the extreme as well as the average condition. In this issue, the author presents the results of his work, accompanied by night photographs and sketches. Samples of the glassmakers' art are also shown. The subject will be continued in the next article.—Editor.



THE problem of home lighting resolves itself into a discussion of those conditions which can best be satisfied by the application of a few basic principles. It is indeed a wide gap between the city house and the three-room flat—and the interval separating the city house and country house is equally hard to span. The tendency has been to limit lighting discussions to a consideration of isolated cases which are not representative because they are extremes, excepting the writings of manufacturers' press agents, which unfailingly prescribe one remedy for all lighting ills. The mind of the reader has been confused in attempting to differentiate between various forms of lighting equipment, whereas the real issue involves a co-relation of fundamentally important factors, without which the equation of light cannot be solved.

It is, of course, necessary to consider extremes where thousands of dollars are expended upon the lighting of a single room, but it is more important to consider the other extreme where the entire lighting equipment of the small flat must be restricted within the sum of one hundred dollars, including wiring, gas piping and fixtures.

In Germany the tenant is expected to bring his lighting fixtures with him, only the outlets being provided, which at least gives him the opportunity of satisfying individual requirements, and not being obliged to put up with lighting fixtures which do not illuminate in the implied sense. In discussing this subject, my object is to present a critique of residence lighting which includes an analysis of fundamental principles, which are violated in either the extremes or average condition, and first amongst these is the question of *color* of light involving a consideration of physiological and psychological phenomena.

"Technically, the human eye must not be exposed to light sources having an apparent brightness greater than 5 candle power per square inch. The following table shows how we have exceeded the danger mark in the past few years:

Source of Light.	Apparent Brightness (in candle-power per square inch).	Color of Light.
Candle .....	4	Yellow
Oil lamp .....	8	Yellow
Edison electric lamps, carbon, 3.5 watts per candle .....	375	Yellow
Mazda (tungsten), 1.15 watts per candle .....	1,000	White
Welsbach gas mantle .....	50	White or Yellow
Sun on horizon ..	2,000	.....

"From the above it is apparent that

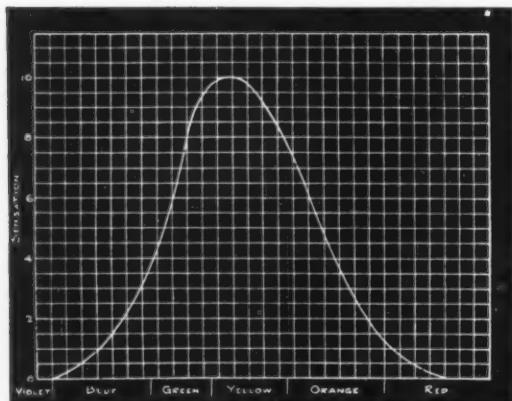


FIG. 1.

"Sensibility" curve, showing how hereditary influence through centuries has shaped the human eye to be more accustomed and agreeably sensitive to yellow than to white light.

the increase in source brilliancy of our illuminants has been gradual, and the color of their light *yellow* up to the advent of the tungsten lamp, when an abrupt increase in apparent brightness and an equally abrupt change in color (from yellow to white) took place.

"This change affected the lighting of the home in that the advertised economy of the new electric lamp (at that time discounted by its fragility) persuaded its adoption, under the impression that the *white* quality of light was desirable, being so advertised."\*

Considering first the effect of white vs. yellow light on the eye, we find that for centuries humanity has been accustomed to a white reading page (Fig. 1), made *yellow* by the color of artificial light, and that with each successive illuminant improvement the relative increase in brightness was offset by the color permanence of the light, which remained yellow. With the advent of the Welsbach mantle in 1887, following the first electric lamp in 1880, the eye was subjected to a change of color from the yellow gas flame to the (then) greenish-white incandescent gas mantle. The Welsbach makers, however, soon real-

ized that a *white* light while suitable for color matching and other industrial occupations, where true color values are important, was unsuitable for lighting of the home, and therefore perfected a gas mantle which appears to the eye as agreeable and mellow as the oil lamp. With the advent of the tungsten lamp, however, no word of warning as to its dangerous intrinsic brilliancy or the unsuitability of its *white* light was forthcoming, and as a result, its adoption over the carbon filament type, for economic reasons, transformed the reading page from yellow to white (Fig. 2), thereby making reading more difficult, owing to the abrupt contrast of the small black type against the glaring white page (Fig. 2). While glazed paper causes sharp reflections of light, which blurs and obscures one's sight, an unglazed paper diffuses light without glare. It is too much to ask or expect of publishers that they immediately change their methods to compensate for the negligence of the illuminant manufacturer, who should print some few words of warning upon the boxes in which his lamps are sold, thereby having a far-reaching effect. It is equally unfortunate that there is no society organized for the purpose of discriminating between lighting equipment which is conducive to eye comfort, or absolutely unphysiologic. Regarding this question of white or yellow light, Mr. Wm. J. Beardsley, an architect, who is responsible for the New York State Penitentiary buildings, informed the writer that his draughtsmen (over fifty in all), who are employed from all sections of the country, are continually taking the tungsten lamps out of the sockets in the draughting room and substituting lamps of the carbon filament type, owing to their decided preference for a working light of a yellow amber tint, not causing too decided a contrast between the black ink and the tracing cloth or white paper. Thousands of letters have been received from those who have tried the experiment of reading with a white, or amber light, as suggested by the writer (through the medium of leading magazines and newspapers) and the expression of opinion is unanimous in favor

\*Abstract from paper by F. Laurent Godinez on the Physiological and Psychological Functions of Artificial Light, read before the Hudson County Medical Society of the State of New Jersey.



FIG. 2.

The abrupt change from a yellow to a white reading page, with the advent of the tungsten filament lamp subjected the eye to a radical change from what it had been accustomed to by usage through centuries.

of a *yellow* over a *white* as a reading light. It is a simple matter to satisfy one's self regarding this by substituting an amber light gas mantle for a white light gas mantle, or by placing over a tungsten lamp some translucent material, such as yellow silk, paper or gelatine film. One trial will convincingly demonstrate my contention, which applies equally to installations of indirect lighting, where the remedy lies in placing a film of yellow gelatine over the silver-plated reflectors, so that a white ceiling becomes a diffuser of yellow instead of white light, after which the ceiling can be permanently tinted the proper color. Up to this point I have discussed the physiological aspect with reference to the reading page alone, my object being to indicate *one physiolog-ical requirement* of good lighting, which applies with equal force to the opposite extremes represented by the plebeian's tenement or the patrician's mansion. There is another very good reason why a *yellow light* is more desirable for the home, and that has to do with the actual appearance of a room's occupant as influenced by the color of light therein.

ment which should predominate in its atmosphere. All reasoning is by comparison, whether by conscious or subconscious mental activity. The predominance of what may be termed the "white light effect" in office buildings, where thousands of workers engaged in clerical labor are obliged to ruin their eyesight by unnatural lighting which is unphysiologic to the degree superlative, has impressed the subconscious mind forcibly with an association of *white* light with *working conditions*. But the light in the home should not suggest to the tired mind of the business man the glaring lighting of the office, subway or shop window. A prominent ophthalmologist states:

"So many of my patients suffer whenever they go out at night, that it has become necessary to prescribe auxiliary glasses opaque to ultra-violet light (amber in tint) to be worn over their refracting lenses, in order to subdue the excessive glare which the eye is exposed to from all sides in these days of unphysiologic lighting."

The engineering element seems utterly at a loss to comprehend why a light ap-

The idea of considering the *effect* of light, as it *looks* to the eye, is new and quite opposed to the "efficiency-economy-utility" doctrine of most illuminating engineers, but when all has been said it is the eye alone which tells the story to the mind, and there is no reason why the "economy" of modern illuminants should not be utilized gracefully, in lighting which appeals to both the physiologic and aesthetic. The home is presumably a haven of rest. Rest is the one ele-



FIG. 3.

The general lighting of an interior representing the typical apartment. Indirect lighting from a reflector concealed within the shade of the table lamp causes light to be reflected from the outer surface of the bowl hanging from the ceiling.

proximating the harsh white day-light effect is not desirable for the home at night. In their endeavor to imitate Nature so closely, they have evidently forgotten that the setting sun indicates a period of rest—in the Creator's plan—and that an attempt to turn night into day is diametrically opposed to Nature's teachings. But it is entirely natural to emphasize the peace and quiet of even-tide in the home by lighting which is subdued yet harmonious—in itself a symbol of repose to the eye.

It is amazing to note the transformation of an interior effected by changing

from white to amber light—for the white light, which is so unkind to the features, creates likewise a garish atmosphere, showing everything to its worst advantage. The rich brown, yellow, gold and red tones, which predominate in furniture and decoration, are rendered flat and lose all their warmth and feeling. Architectural draftsmen should try this experiment of changing a *white* to an *amber* light and observe the pleasing modification.

As to the design of lighting by the architect, providing for this subject of color, the question naturally arises as



FIG. 4.

Effect of local lighting in the same room, from the same lamp with three small lamps lighted within the lower portion of the outer silk shade. Variety in lighting, as in other things, is desirable.

to the advisability of modifying the color of the source itself, or accomplishing the desired effect by enclosing the source within some color-modifying device. Maintenance is always an important subject to be considered, and very often through negligence a lighting arrangement, which was quite effective when first installed, becomes entirely unsatisfactory by substitution of wrong sized lamps. Assuming that amber light gas mantles, or tungsten lamps with amber-tinted bulbs, were specified by the architect, what assurance could he have that these would not be replaced by white light lamps, as renewals?

The better plan is for the architect to

design equipment for residential use, which is constructed to insure the proper color effect, based upon the use of a white light source. With indirect lighting, as previously mentioned, the ceilings can be tinted, unless such procedure is opposed to the color scheme of the room. In such instances, color screens must be placed over the reflectors used for indirect lighting, and these can be also used as dust collectors, it being much easier to clean a flat surface than a reflector cavity partially filled by a lamp. At this stage our analysis will be facilitated by a discussion of the lighting of various rooms in homes of different magnitude—first considering Fig. 3,



FIG. 5.

a room designed to be typical of what may be termed a "living room," in a sense that a vast majority of the public are literally condemned to "live" within even less commodious quarters. The room is typical of the average apartment, being inflicted with the inevitable plate glass mirror with all its horrid appurtenances. With the furniture arranged in the all but designated locations (there being little choice as to the placement of piano and book cases), a center table is generally used as a repository for books, magazines, pianola rolls, or Victrola records, as the case may be, the dining-room serving as a sitting room, only in the sense of accommodating those over-flow meetings, which occur even amongst the bourgeoisie. We have reached a stage of "economy" in the development of illuminants which enables us to take a step from out of the beaten path and use artificial light so that the occupants of an interior, like Fig. 3, can derive something more than the wherewithal to see

by; and even such a modest interior as this should have preferably three, but at least two, different lighting arrangements. There are occasions when such a room must be generally and cheerfully lighted (assuming that the furniture is in a tolerable state of preservation, and that the book shelves are filled with those books which are bought for such purposes) so that guests look well, feel at their ease, and the surroundings are revealed in as complimentary a manner as is possible with respect to modern conventions. On other occasions a subdued light in the room is delightful, giving that variety which should be a feature of every room lighted with intelligence and aesthetic taste. One is relieved to become less conscious, as it were, of side wall ornament (most no-



FIG. 5A.

Examples of the glass maker's art in this country, a type of glassware of which the pictorial effect is often marred by too much light within.

ticable in small rooms) and with a moderately dark wall of any color, and such lighting as is indicated by Fig. 4, the desired effect "c'est un fait artistement accompli" with a sense of increased perspective, and an element of mystery and charm, which is psychologically due to traditional influence, and the mental picture which every one carries subconsciously of gathering about a soft light—a memory, perhaps, of a family circle. As a rule the tenant of such premises, as shown in Fig. 3 and Fig. 4, is obliged to see at night by what has been termed a "fixture," the same being an extension from the ceiling, downward into the room, very much as if a steam pipe had been allowed to drop through by mistake. Dangling from two or more cross arms, directly before the eyes, hang glaring lamps, in thinly etched "shades" which, if anything, exaggerate one's ocular discomfort, by advertising the source of the annoyance with a series of spots. And this is called a "lighting fixture" in the polite terminology of modern lighting nomenclature. Fortunately, no such atrocity appears in Fig. 3 or Fig. 4—the hanging bowl from the ceiling representing the appearance of lighting equipment, which is being used to-day in apartments where rentals start at \$200 per month and soar upwards. The only change in the appearance of the fixture being that the chains are, if possible, more "gilt" and the "imitation" bowl of alabaster gives way to one of a much more "veiny" appearance—presumably imported, but more often exported—direct from the glassmaker's factory on this side of the water.

Up until quite recently, tenants afflicted with the lighting fixture of the

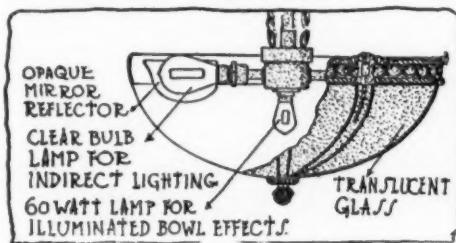


FIG. 6.

Diagram showing correct placement of equipment for most effectively illuminating such glassware as shown in Figs. 5 and 5A.

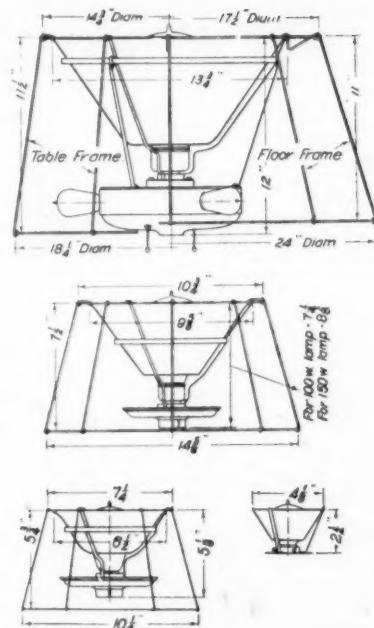


FIG. 7.

Detail showing the mechanism of the portable indirect lamp illustrated in Figs. 3 and 4.

steam pipe cross-arm variety were obliged to get along as best they could, modifying the harsh white light by home-made devices of cloth or silk (sometimes purchased in the 5 and 10 cent stores) and depending upon such a fixture for their *general* illumination—their local requirements being effected by attaching a drop cord from a table to the fixture above, by removing a lamp, the entire arrangement being untidy and slovenly.

The illuminating bowl from the ceiling is, of course, preferable to such an arrangement, the criticism being that as these bowls are used with a cluster of bare lamps inside, they are in effect a miserable compromise between direct and indirect lighting, being wasteful and inefficient, owing to the loss of light which reaches the diffusing and redirecting surface of the ceiling. My principal objection to the improper placement of bare lamps within these glass bowls, is that owing to the density of the glass (necessary for its expression) it is necessary to use a wasteful amount of light for utilitarian purposes, and this

excessive quantity destroys the pictorial value of the glass, making it appear as glaring as an ordinary glass globe, and obliterating all detail and character of design. (Fig. 9, *Architectural Record*, May, 1913.)

The glass makers of this country have produced some excellent bowls (Fig. 5, 5A) which are adaptable to indirect lighting applications, where the small lamp below the opaque reflectors is just adequate to bring out the beauty of the enclosing globe (Fig. 6). As a means of obtaining local or general illumination from one source, and with due regard for the aesthetic, the portable lamp illustrated in Fig. 3 and Fig. 4 represents a real



FIG. 9.  
Sconce for use on pianos or pianolas.  
Designed by the author.

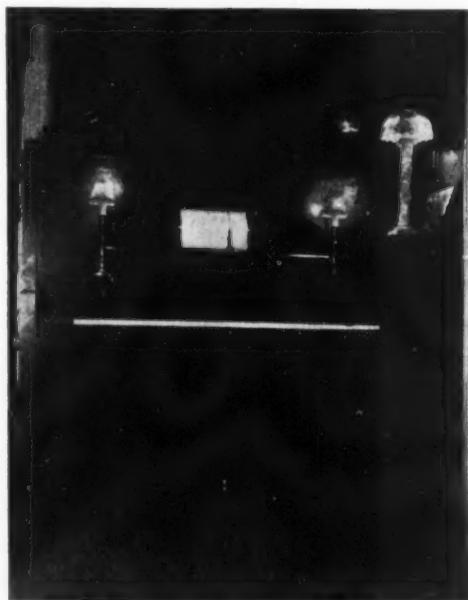


FIG. 8.

Light used as a decorative symbol for utilitarian purposes. The metrostyle line of the pianola roll is distinctly visible, yet the lights are subdued, and pleasing to the eye.

achievement on the manufacturers' part. The lower portion of this lamp, or pedestal, simply acts as a base, or standard, treated in a decorative way to conform with period expression. The *modus operandi* is disclosed by an inspection of the detail drawing (Fig. 7), showing lamps of various sizes. Standard silver-plated indirect lighting reflectors are placed so that the outer silk shade of the lamp hangs from their rim. This reflector allows sufficient light to escape below (near the lamp base) to impinge upon a white diffusing disk, which in turn gives to the exterior silk shade a luminous effect, as shown in Fig. 3.

When the subdued light is desired, the small individual lamps (Fig. 7) at the base of the large lamp, are lighted and give the effect shown in Fig. 4. The manufacturers have neglected to place a circular rim at the top of the silk shade, as a frame for gelatine amber film, but we trust they will be guided by good taste and not engineering advice in this relation.

There are times when even a greater variety than is afforded by general or local lighting, in any form, is an agreeable change, and in order to make possible such lighting, the architect can assist by specifying an adequate number of base-board outlets. The lighting of the pianola-piano (Fig. 8), where silk candle shades are placed so as to compliment the players' or soloists' features, yet give sufficient light for reading (evidenced by clearness of the metrostyle line on the pianola roll) would have been difficult to accomplish had not the architect placed a base-board outlet below the lamp, on the side wall. Lights like these must always be subordinated—and predominance on their part unbalances the ensemble. The charm and appeal of

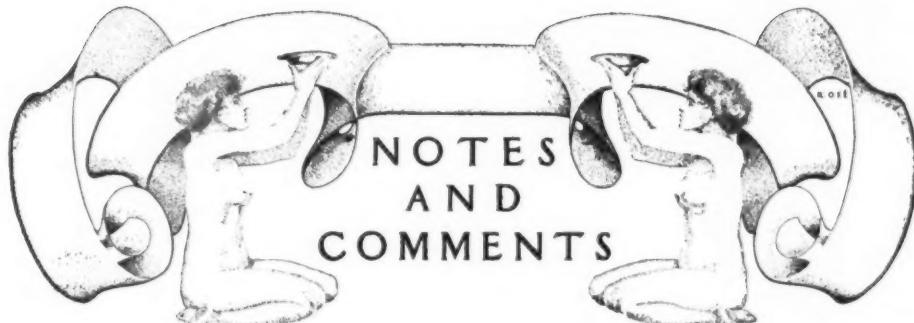
these small lights is very great, and it is to be regretted that manufacturers in this country have ignored the possibilities lighting affords.

A piano lamp in period format designed by the author (Fig. 9) is offered as a suggestion.

Undoubtedly the day will come when lighting equipment, comprising fixtures, glassware and lamps, will be designed and manufactured with a view not only to conform with architectural requirements, but with living requirements as well. If the next five years witnesses progress corresponding to that of the last three years, we may then say, paradoxically, that in the days of too much ill-considered and harmful light, we were in the "Dark Ages of Lighting."



"Whatever is good in decoration expresses a consistent relationship between light and color. The architect modifies the harshness of natural light to give warmth and feeling to such an interior. At night such a room may be even uncomfortable to sit in, if unmodified glaring artificial lights are used."



#### THE FUNCTIONS OF ART COMMISSIONS.

Appreciation of the necessity of exercising competent artistic censorship over buildings, monuments and other objects intended for public places has led to the creation of municipal, State and Federal art commissions. As yet, the number of such commissions is anything but large, and most of them are of very recent origin. With a view to bringing about a consensus of opinion respecting the proper organization and functions of bodies of this sort, a conference was held in New York last May. The attendance comprised representatives of art commissions of sixteen cities, two States and the Federal Government. At the conclusion of the conference resolutions were adopted, pursuant to which a committee was appointed by the chairman, Robert W. de Forest, to draft forms of statutes providing for establishing city and State art commissions and defining their powers. The formulation of model statutes, it was hoped, would further the art commission movement throughout the country. The report of the committee, which consisted of John B. Pine, Arnold W. Brunner, Andrew Wright Crawford, James G. Cutler and Frederick Law Olmstead, has appeared in a pamphlet, entitled "Art Commissions, City and State: Suggestions as to Their Organization and Scope." In it are presented three model statutes, one establishing an art commission in a city of the first class, another doing the same thing for a city of the second class, and still another creating a State art commission. The forms are so drawn as to be available for use in any legislature and are accompanied by valuable explanatory matter. There is also an appendix, containing a form of "Circular of Information" and a form of "Submission" which have been in use in New York.

One of the chief merits of the report is

that it draws a clear distinction between the proper functions of art commissions and those of city planning commissions; the former should preserve a judicial and critical attitude, while co-operating in every way possible with other officials, and should leave to the latter the actual work of planning and promoting municipal or State improvements. Other conclusions are:

1. The desirability of including the mayor, or, in case of a State commission, the Governor, as a member of the board.

2. The desirability of including in the commission both professional men, architects, landscape architects, painters and sculptors, and laymen.

3. The desirability of limiting the commission to a small number, say five to nine members.

4. The importance of conferring upon city commissions the veto power, though it was felt that in the case of State commissions the power should be advisory only.

5. The necessity of adapting the form of organization to the local conditions existing in each case, and the importance of subordinating matters of form and detail to the accomplishment of the main purpose of effecting the establishment of a commission, where none exists, however limited its powers.

It is necessary that the decision of the art commission, when rendered, shall be made effective. It is not sufficient protection to the city or State that its art commission shall have approved a certain design, unless the commission is able to assure itself that the work as actually executed is in substantial accordance with the design so approved. It is therefore desirable that all public contracts for the erection of works of art, buildings or other structures, approved by the commission, shall contain a clause which shall give notice to the contractor of the requirements of the statute and which shall make his final payment conditional upon the certificate of the commission that the work has been proper-



Photograph by Frank Cousins.

AN EARLY NEW YORK RESIDENCE.

Number One State Street was built during the latter part of the 18th century by John McComb for John Coles, a famous merchant of old New York. It is interesting to note that the work of wrecking this house had already been started when this photograph was taken.

ly executed. A form of such clause, approved by the Corporation Counsel of the City of New York and printed in contracts for the erection of public structures approved by the art commission of that city, is given in the report.

**VALUABLE  
ARCHITECTURAL  
RECORDS.**

A number of subscribers have written most appreciative letters to the editor with regard to the interest which this magazine takes in preserving photographic records of the early architecture of Pennsylvania, New England and New York. Those of our

readers, therefore, who are interested in this valuable sort of architectural document will be pleased to learn that we have secured a most unusual feature in the form of a large and important collection of photographs of the early architecture of New York City. These photographs, hitherto unpublished, were made during the past summer by Mr. Frank Cousins, of Salem, Mass., at the request of the Art Commission of the City of New York.

Architects are familiar with Mr. Cousins' work in photographically recording the early architectural beauties of Salem, and will be glad to know that he has extended his activities to New York, where the in-



*Photograph by Frank Cousins.*

THE LAKE TYSEN HOUSE, NEW DORP, STATEN ISLAND.

Many interesting old Dutch farmhouses are still in existence in and around New York. This one—the Lake Tysen House, on Cobbs Avenue, New Dorp, Staten Island,—was built about 1670, and is kept in its original condition by the descendants of the first owner.

terest in new buildings so eclipses that in old buildings, that the wrecker too often anticipates the antiquarian, and leaves him no vestige from which to reconstruct on paper the forms of our fast-vanishing landmarks.

The historic value of the New York photographs to appear in THE ARCHITECTURAL RECORD, and their value as architectural records of a rapidly passing city are inestimable. Of the examples chosen for reproduction in advance here, two—the Old Astor House, and Number One State Street, have already been torn down, and the Assay Office will probably be demolished during the present year. Through the kindness of Mr. I. N. Phelps Stokes, of New York, we are able to supplement the photograph of this building by another equally valuable record—an accurate measured drawing.

The collection of photographs of Old New York will be divided into groups showing old doorways, old iron-work,

early city houses, early country houses, etc., and will be accompanied by measured drawings, made by Mr. F. L. Finlayson and critical and historical text by Mr. Rawson W. Haddon, who has pursued extensive antiquarian studies in the history of Manhattan.

The photographs which were made, as stated above, for the Art Commission of the City of New York, have been secured for publication in THE ARCHITECTURAL RECORD, through the interest of Mr. Cousins, even before they have been used by the commission in its annual report.

The reports of the Art Commission, by the way, are fortunately coming to occupy the place left vacant when the "Manuals of the Common Council" were discontinued. The price of a complete series of "Valentine's Manuals" is now beyond the reach of most students, and, besides, there is a great deal of antiquarian material belonging to the latter half of the last century which should be preserved.

**LOAN EXHIBITION  
OF OLD  
TAPESTRIES.**

An important loan collection of Gothic, Renaissance, Baroque and Eighteenth Century tapestries is to be on view at the Brooklyn Museum from Wednesday, April 8, to Monday, April 20, inclusive. It will be the most notable and interesting tapestry exhibition ever held in this country, except at the Metropolitan Museum, in many respects surpassing even the remarkable collection, so rich in masterpieces, lent to the Metropolitan by Mr.

Morgan. During the course of the Brooklyn exhibition there will be a number of lecture-promenades and two illustrated talks on tapestries by George Leland Hunter, author of "Tapestries, Their Origin, History and Renaissance," under whose direction the collection is being assembled and arranged. The Brooklyn exhibition will supplement admirably the one at the Metropolitan, where Mr. Hunter gave three lectures last month. Communications relating to his Brooklyn talks may be addressed to Mr. Hunter, at 122 East 82d Street, New York City.

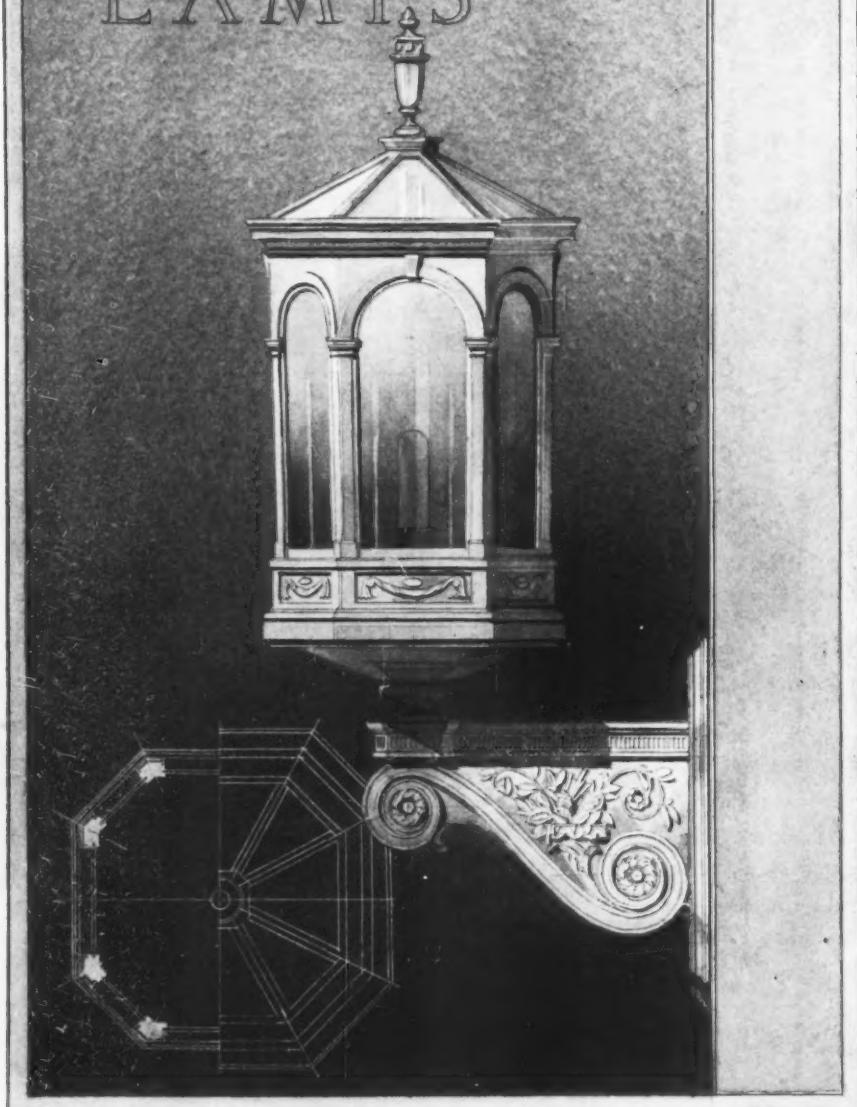


*Photograph by Frank Cousins.*

THE ASTOR HOUSE, LOWER BROADWAY, NEW YORK CITY.

One of New York's earliest hotels, defaced in the photograph, by signs announcing its demolition. To the right, behind it, towers the mass of the new Woolworth Building.

# ENTRANCE LAMPS

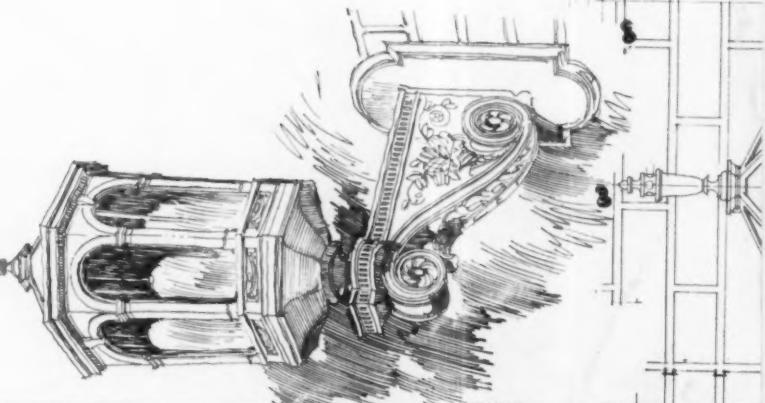


RENDERED DRAWING OF A LANTERN  
FOR THE NORTH AND PRIMARY  
SCHOOL, GLEN RIDGE, N. J.  
GREGORY B. WEBB, ARCHITECT.

*(See accompanying working detail.)*

SCALE AND F. S. DETAILS OF LANTERNS FOR THE  
NORTH END PRIMARY SCHOOL, GLEN RIDGE, N. J.

GLECKLEY, WEBB & ASSOCIATES,  
104 WEST 42ND STREET, NEW YORK,  
ARCHITECTS.



## PLAN OF LANTERN.

